NOSTALGIA NEWS

"NOSTALGIA NOTES"

Reaction to our last issue was staggering: we've received more mail and more favorable comments on #18 than on any other issue! The plan to convert NOSTALGIA NEWS from an adzine to an articlezine (with only a limited number of ads in each issue) met with overwhelming response and we'll do our best to live up to your expectations. This issue, for example, has a lot of solid reading in it and we look forward to receiving your comments on it. Please write us and let us know if you enjoy our efforts, because it is thru your comments that we plan each issue's contents.

Okay, let's take a look at a few of the letters we received on #18...

Dear Editor: Just received N.N. #18 and CONGRATULATIONS for a superb issue! I just had to comment on how much I enjoyed this issue...I guess it's because I've always been a LONE RANGER fan. The article, pictures, and grade of paper used were all outstanding. In fact, I enjoyed it so much that I'm enclosing an extra dollar for two more copies of #18!

One more comment about the LONE RANGER article: I am in agreement with other L.R. fans in saying Clayton Moore was the best LONE RANGER. Bob Livingston was good but I liked him better in the THREE MESQUITEERS serires. Besides being a good actor and stuntman, I especially liked the tone of voice he had. And of course, I think Jay Silverheels was the best TONTO.

Now that you've had a great issue about the L.R., how about a similiar tribute to the one and only RED RYDER & LITTLE BEAVER?

---J. N. Ortego

((Not a bad idea, J. N.! We'll look into the possibility--stay tuned. RED RYDER always was a favorite of ours... EDITOR))

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Dear Editor: Thought I should give a comment or two on NOSTALGIA NEWS #18 and on N.N. in general. The concept behind NOSTALGIA NEWS is a good one--a fanzine that doesn't limit itself to one specific topic, such as the "Frazetta fanzines" do.

N.N. #18 was, all in all, a very fine issue, inspite of the idea of using photographs as covers. Please use either artwork or text. The LONE RANGER article was very good and quite helpful in adding data to the fans' notebook. The photos with the article were very nice, also.

DAMSELS IN DISTRESS was (seemingly) straight out of Famous Monsters. No more, please!

On the ads, even if you have decided to drop the display ads, please keep the classified!

--Harland Ronning

((Thanks for the comments, Harl. You're the FIRST person who's suggested we use art on the covers, instead of stills from movies or serials. How do the REST of you feel about it? EDITOR))

****

Dear Editor: Here's my re-subscription to your fine magazine. Can you please do an article, with photos, on Kirby Grant as CORP. ROD WEBB, a Canadian Mountie, with Chinook the Wonder Dog? He was terrific as Webb and also as tv's SKY KING. Grant also used to sing with a band in the '30s and '40s.

Also, how about some stuff on western and serial badmen, such as Lane Bradford, Stanley Price, Gene Roth, Bill Tannen, Marshall Reed, "Blackjack" O'Shea, Dale Van Sickle and others? There's not much information available on these baddies and I'd sure like to see you do some articles on them!

--Bob Slate

((We'd LOVE to print articles on these bad guys, Bob, but the problem is finding someone who can write authoritative features on them. Does anyone out these know who could do this? Let us know! EDITOR))

****

Dear Editor: In NOSTALGIA NEWS #17, in Gary Levinson's column on "The Movie Villains," he said BALERIC CAPER probably had not been released in the U.S. It has, because I saw this film shown here in Hawaii, some years back. Villain Harold Sakata played a killer who ran around in wrestling shorts, trying to murder the film's star.

--G. C. Andrada

****

Dear Editor: I enjoyed N.N. #18 very much! The feature on the LONE RANGER was tops and also great were Polwort's feature on Glenn Sherrard and the DOC SAVAGE article. Gee, never knew Doc was on the radio! I'd like to see more articles on old comics, especially the EC group. How about it?

--Nick Jones

((Take a look at this issue, Nick! EC galore! EDITOR))

****

Sorry we don't have room for more letters, folks, but keep writing anyway because we enjoy hearing from you.

Let us clue you in about our companion magazine, REMEMBER WHEN. The latest issue is #10, and it's full of fine reading, including a special column on the B-Western stars of yesteryear, which is devoted to Tim Holt and Rex Bell this time. There's also material on THE LONE RANGER, FLASH GORDON, old-time radio programs, & lots more. A subscription is only $2.50 for four issues, or $4.50 for eight issues, from: REMEMBER WHEN, 1830 Highland Drive, Carrollton, Texas 75006.

Old radio fans should take a look at Charlton Comics' Summer Giant issue of their PARTRIDGE FAMILY comic book, because the writer and artist, Don Sherwood, is a fan of old radio. In this issue, the lead story is about the golden era of radio, with many full pages of old radio stars, including THE LONE RANGER AND TONTO, THE SHADOW, the daredevil JACK, DOC & REGGIE (from I LOVE A MYSTERY), CHARLIE McCARTHY, HENRY ALDRICH, plus shots of HOPALONG CASSIDY, GENE AUTRY, etc. It's a very nice job.

Also, country singer Roger Miller has a new song out titled "Hoppy's Gone," a nostalgic ballad about the passing of western star Hopalong Cassidy. Unfortunately, however, we have yet to hear it.

Here's our usual reminder on the status of your subscription to NOSTALGIA NEWS. If there is an "x" in the box below, that means this is the LAST issue you will get, unless you re-subscribe.

[ ]

Remember, subscriptions are only $3.00 for FIVE big issues, so send in your renewal now!

Stuntmen's Hall of Fame

We recently received a press release on the proposed Hollywood Stuntmen's Hall of Fame, which seems to be off to a great start. The Organization has just incorporated and is in the process of selecting a site on which to build the Stuntmen's Museum. Featured in this museum will be a theatre, displays of memorabilia of famous stars and their doubles, live demonstrations of stunt work, and so on. Anyone desiring further information should write: HOLLYWOOD STUNTMEN, 37808 Rudall Ave., Palmdale, Cal 93550.

Coming Next Issue!

BOY! Have we got some great material for you in the next issue of NOSTALGIA NEWS! Besides our usual articles and columns, we'll have an exclusive interview with Johnny "TARZAN" Weissmuller, complete with photos, plus...we'll be starting our reprints of SIX great old vintage comic strips from the good ol' days! These include BLONDIE (starting in 1933!), SECRET AGENT X-9 (starting in 1940), INSPECTOR WADE (starting in 1935), RADIO PATROL (starting in 1934), and both the daily and Sunday strips of BARNEY BAXTER IN THE AIR!! These strips (when you can find them!) would cost you a bundle of loot to buy copies of--but, you can get 'em all right here in the next issue of NOSTALGIA NEWS, as part of your subscription!

All that, in addition to our regular articles! Golly, even we're excited about it! Be with us for the next issue, for goodies galore!

--The Editor

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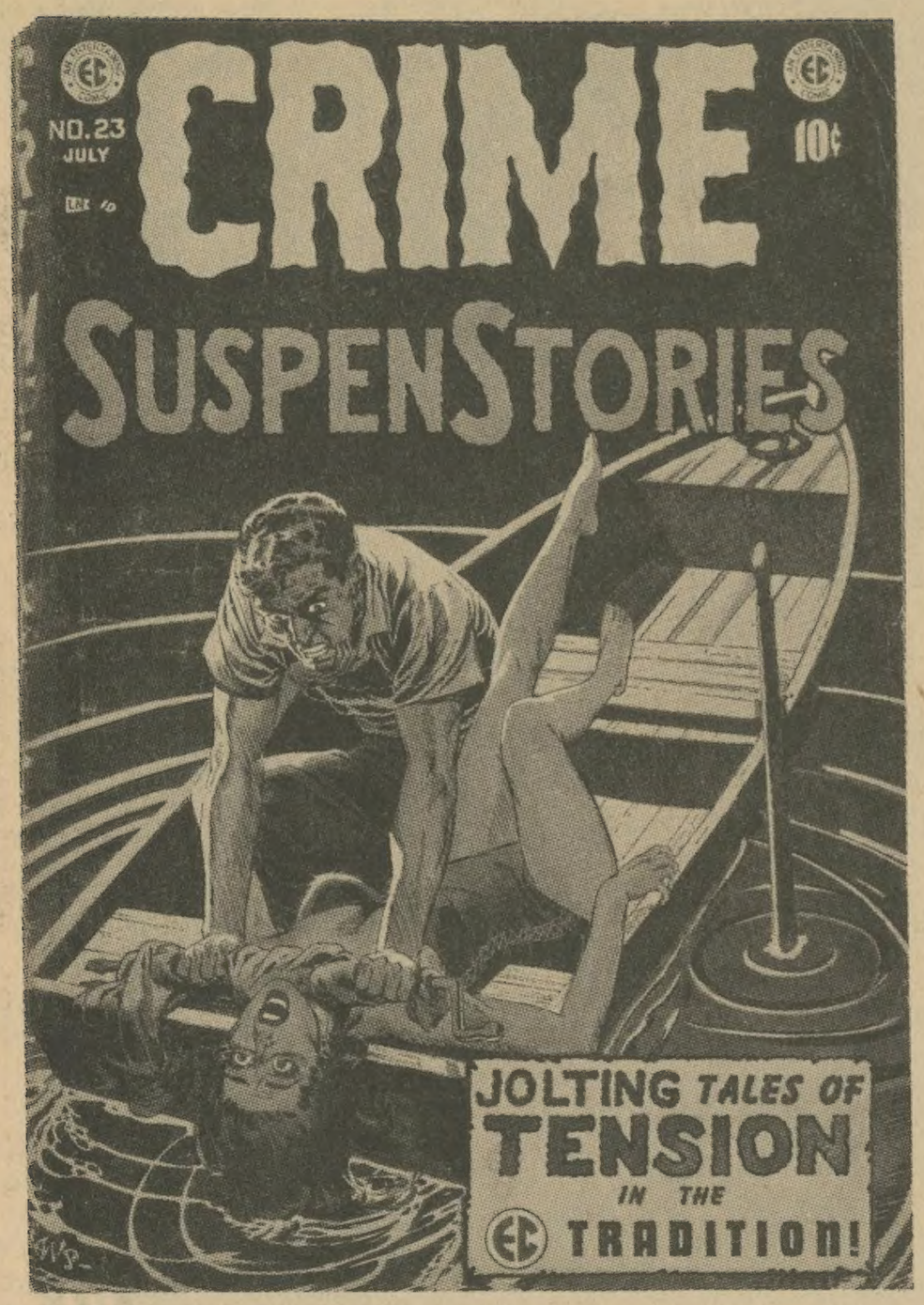
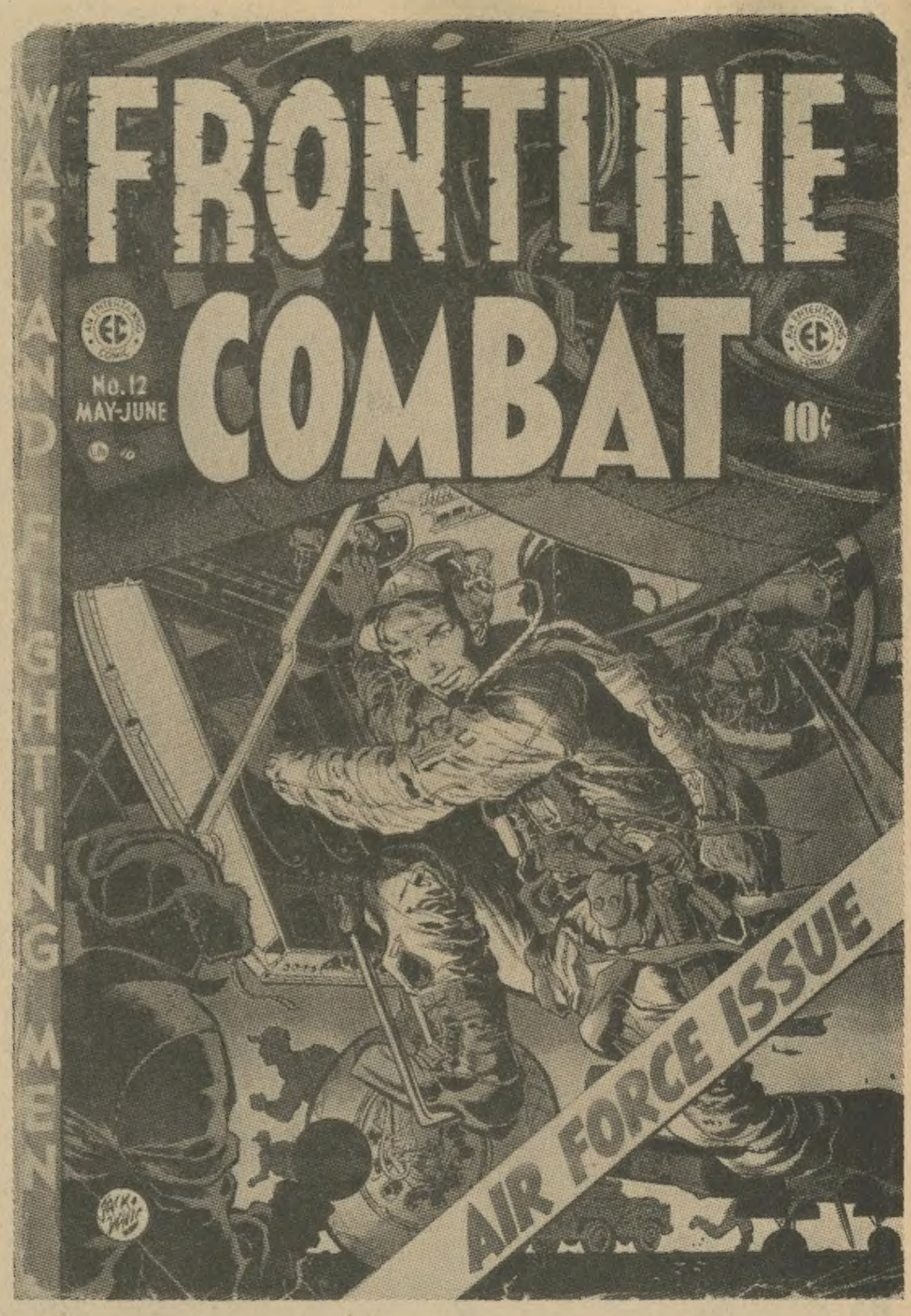
GEORGE RAFT

The Paramount Star

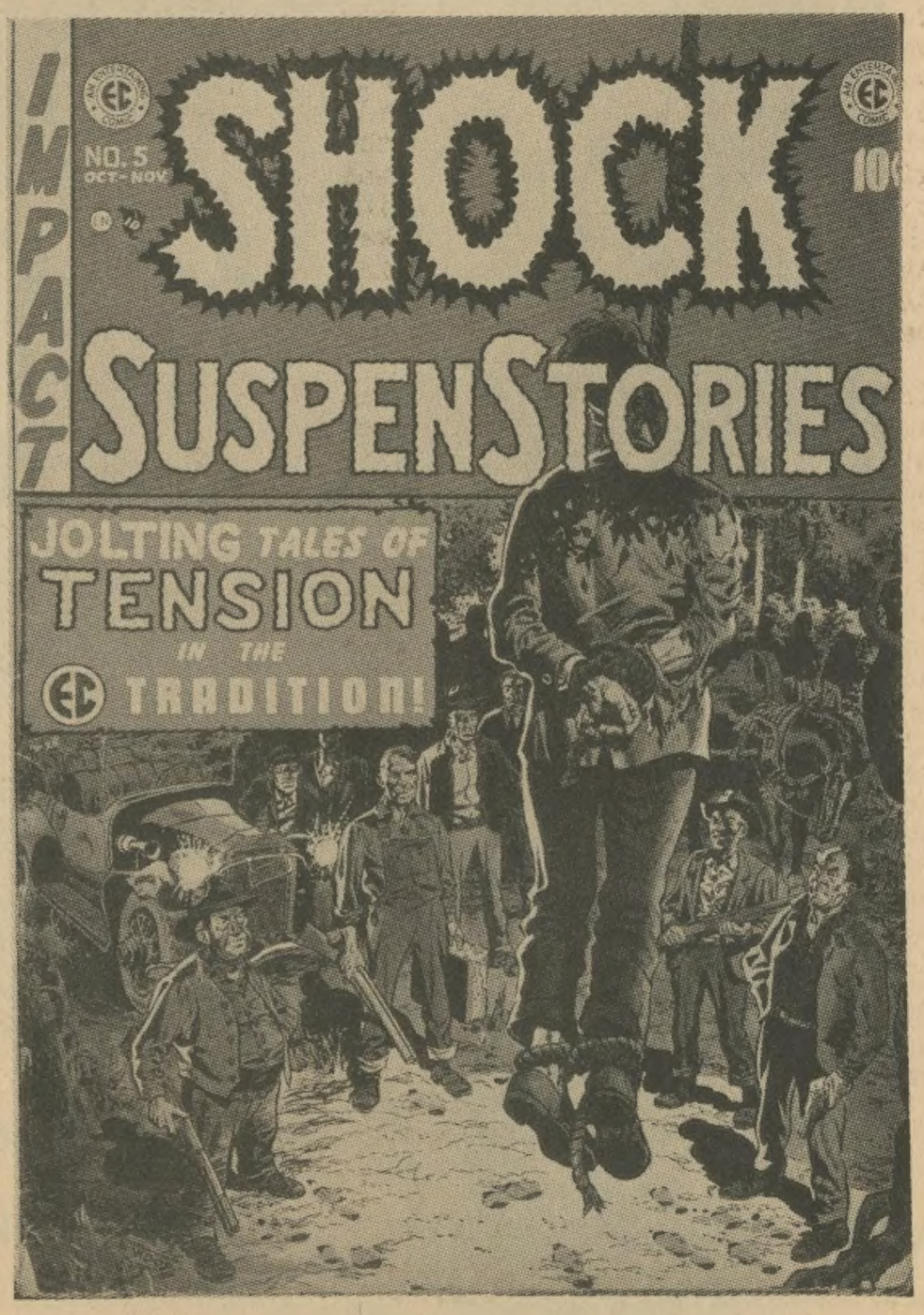


CRIME SUSPENSTORIES #23, July, 1954



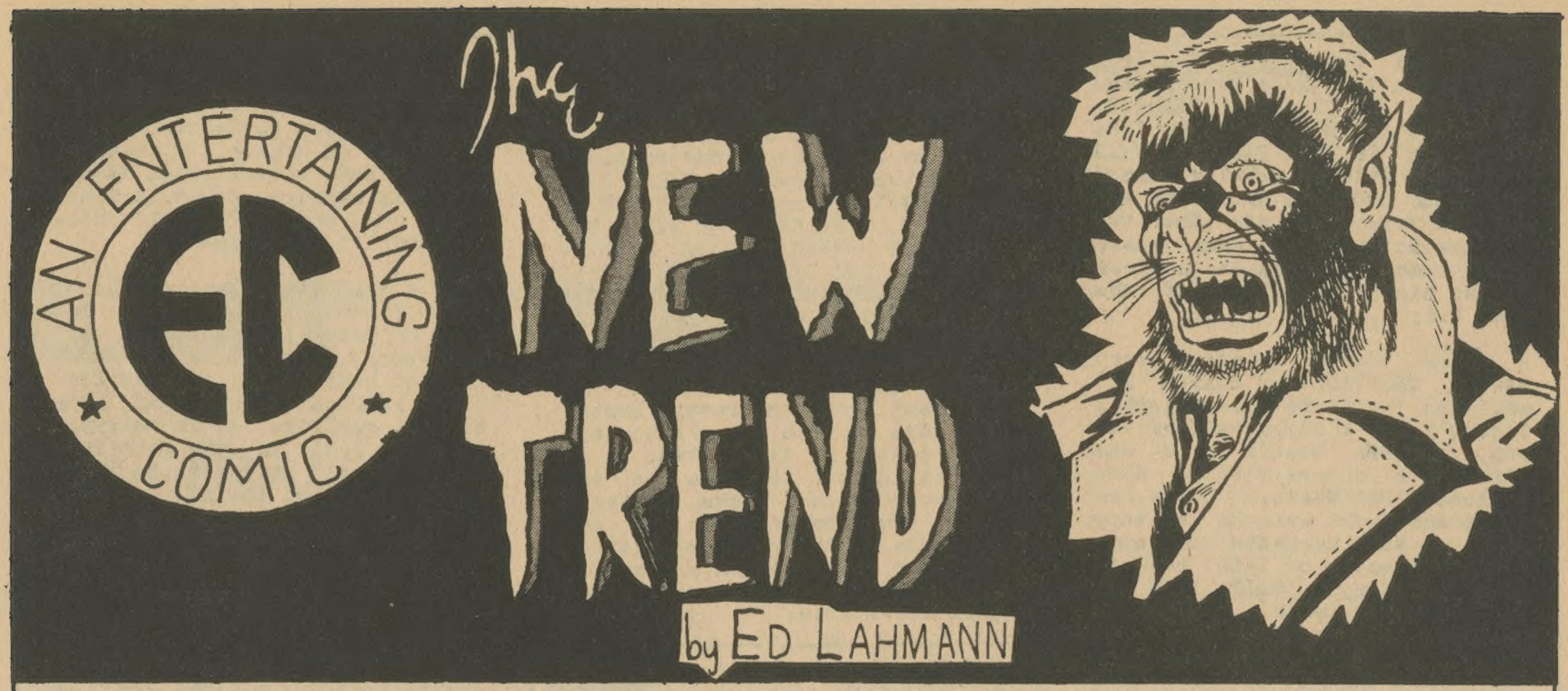
FRONTLINE COMBAT #12, May-June, 1953

TALES from the CRYPT #41, May, 1954



SHOCK SUSPENSTORIES # 5, Oct-Nov, 1952

© William M. Gaines 1952, 1953, 1954.



In the Feb.-Mar. issue (#16) of E.C.'s comic book titled CRIME PATROL there appeared a feature called 'The Crypt of Terror ' . This story was a horror type effort with the O'Henry style of twist or snap finish. The story was so popular that with issue #17 the title of CRIME PATROL was changed to THE CRYPT OF TERROR.

The cover was by an outstanding artist by the name of Johnny Craig and it was to set the standard for all the art that followed in the E.C. magazines. The cover depicted a young woman walking down a deserted street with a cat clawing through some nearby trash barrels. A lonely streetlight lit the corner the girl was approaching. On the sidewalk was a newspaper with the headline, "Werewolf Strikes Again" while peering from behind the corner was a wolfish looking man to complete the effect.

The success of this book was fabulous and E.C. was off and running.The need for other titles to satisfy the market was now a must. THE CRYPT OF TERROR was soon followed by THE HAUNT OF FEAR and THE VAULT OF HORROR.All of these magazines carried the same type of fare, illustrated horror/suspense stories with the snap ending. By now E.C. was beginning to mature.Two new titles were added that had stories of an altogether different nature: science fiction stories with very thought provoking themes, but still retaining the unexpected finish.

These E.C. Comics were published by the FABLES PUBLISHING COMPANY and edited by William M. Gaines, whose father,M.C. Gaines,is generally recognized as the father of the comic book.

The two leading artists at E.C. at this time were Johnny Craig and Albert Feldstein. They both did most of the cover work and several of the inside stories. Two other artists at E.C. were, however, beginning to come into their own. I'm speaking of Wallace Allen Wood and Grahame Ingels. Wood did art on both the horror and science fiction stories, but as far as I know,Ingels only worked on the horror efforts. I would like now to tell of some of the work these two turned out.

Wally Wood, as he was referred to, did many outstanding science fiction stories for E.C., one of

which was in WEIRD FANTASY #8 , Jul.-Aug.,1951. 'The Enemies of the Colony' was its title and it dealt with the theme of an overbalance in nature and propagation of species.His art,as usual, was great in this story, but the writing was superb, probably one of his best works.

The following issue of WEIRD FANTASY featured a story by Wood that had perhaps his greatest art, and for the tremendous type of work that Wally did, this is saying a lot. The story was titled 'Spawn of Mars' and was in substance a love story: a love story of a hideous Martian and his love of an earth girl,who is a member of an exploration team from earth to Mars. The Martian takes the place of one of the men in the party and by use of a hypnotic veil hides his appearance. The Martian marries the girl and when he tells her what has happened,she thinks his mind has snapped.The Martian is killed in an auto crash and his hypnotic veil is lost. The girl is aghast at seeing the revolting creature and collapses.Later at the hospital she learns she is going to have a baby. Of course, the gist of the matter is:what is the baby going to look like? A good story with beautiful art.

Another story by Wally Wood based on this idea was in WEIRD FANTASY #8 entitled simply , 'Breakdown'. Some of Wood's best efforts in the horror field were 'Horror in the Freak Tent',HAUNT OF FEAR #5; 'Faced with Horror', CRIME SUSPENSTORIES #3; and 'Death's Double Cross' in CRIME SUSPENSTORIES #1, although these last two were not necessarily straight horror. In my opinion, Wood was the best artist at E.C. with Ingels a close second. And now would be a good time to reflect upon some of the latter's efforts.

Ingels did The Witches Cauldron stories in the three horror mags and later in CRIME SUSPENSTORIES. One of his best was 'The Hunchback' in THE HAUNT OF FEAR #4. 'The Ventriloquist's Dummy' in TALES FROM THE CRYPT #28 was another very good one. The two stories both had the same basic idea, human mutation in the form of two minds in control of the same body.

I think Ingels greatest story was in THE VAULT OF HORROR #18 entitled 'Dying to Lose Weight'. Ingels had a style all of his own, whereas Wood's style was similar to others such as Alex Raymond, Hal Foster, Burne Hogarth and a few more.He was very adept at the macrabre and somber. The scene on this page is from his story in TALES FROM THE CRYPT #20,'Rx-Death'. Notice the shading and the light direction plus the facial expression of the figures. This was another of his very strong points.

Other stories of note by Ingels were 'Death Suited Him', 'A Biting Finish','Baby,It's Cold Inside',and 'Blood Red Wine'. Ingels was without a doubt E.C.'s top horror man as Wood was the top in science fiction.

It has been said that the horror comics kept E.C. going, as the science fiction comics never made money; this statement has been attributed to the E.C. editors so it must be so. I felt that both types of stories had their own individual merits and as far as I'm concerned,I didn't necessarily have a favorite as far as types go.My favorite E.C. horror story was the one by Ingels that I mentioned above:'Dying to Lose Weight'. My favorite science fiction story by E.C. was 'Lost in the Microcosm' by Harvy Kurtzman in WEIRD SCIENCE #12 (the first issue, by the way).

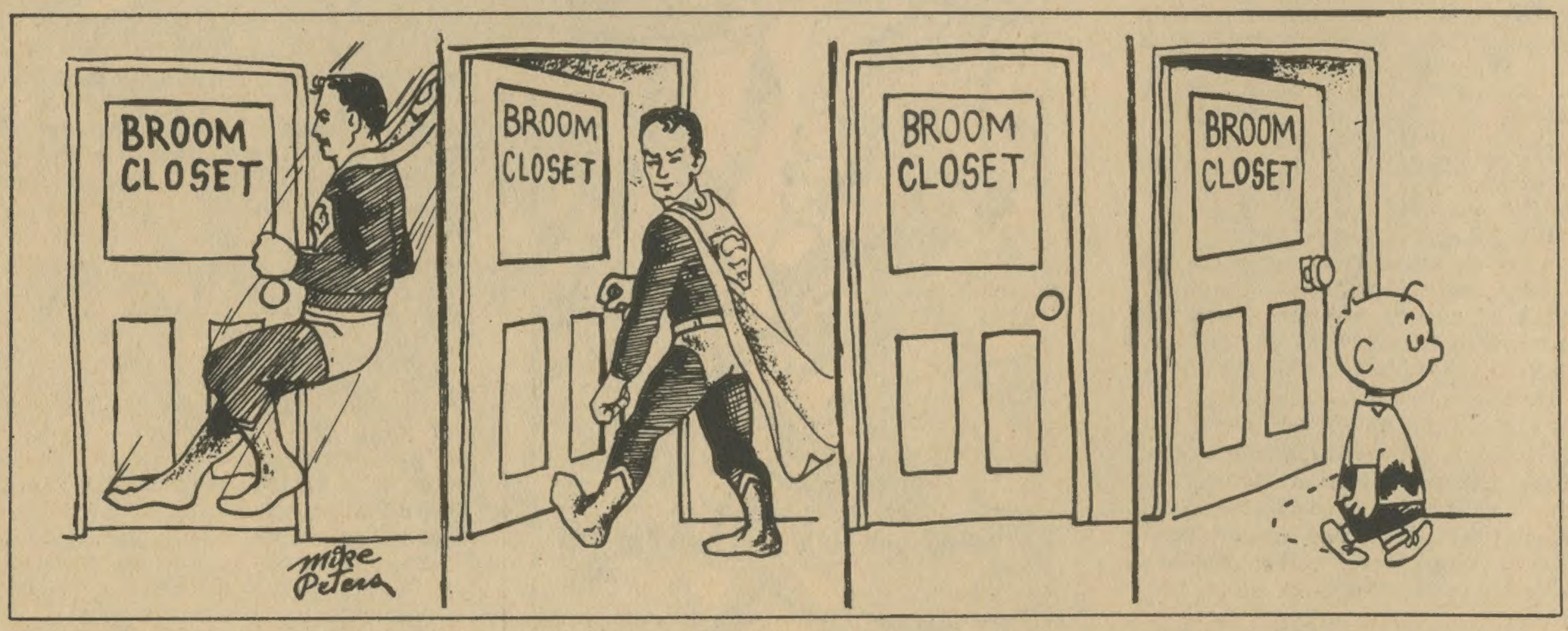
E.C.'s method of cronology was at times confusing.The continued success of these comics prompted the addition of several new titles.The E.C. lineup now consisted of the following: TALES FROM THE CRYPT (formerly THE CRYPT OF TERROR), THE HAUNT OF FEAR, THE VAULT OF HORROR, CRIME SUSPENSTORIES, TWO FISTED TALES,FRONTLINE COMBAT,SHOCK SUSPENSTORIES, WEIRD FANTASY,and WEIRD SCIENCE. Later, many more titles were added.TWO FISTED TALES and FRONTLINE COMBAT were war mags for the most part, and Harvy Kurtzman gave up his artwork to become editor on these two. Al Feldstein did likewise on the science fiction books. After a while these books began to degenerate in their story content and upon examination by certain civic groups were restricted from the stands.

E.C. tried several other ideas for comic magazines but only one survived and then went on to become a regular professional type magazine. Of course,I'm speaking of that gem of satirical farse, MAD.This magazine at it is today sells over one and a half million copies per issue.

Over a period of close to thirty year of comic books much has come to pass in the way of art and story, but E.C. in its early days of horror and science fiction reached a point of the highest quality. It is unlikely that any comic in the near future will ever surpass the medium E.C.,called the new trend.

Next to the title-logo of this article is a picture taken from the cover of THE VAULT OF HORROR #17,by Johnny Craig.The werewolf has long been one of the criterions of the horror story and I think Craig did a fine job on this cover,surely worthy of recognition here in this article. Space prohibits giving credit to many of the fine artistic efforts in the E.C. magazines and several deserve it,I assure you. So, I would like to mention a lineup of some of my favorite E.C. artists: Wally Wood, Graham Ingels, Johnny Severin, Johnny Craig, Reed Crandell, Al Feldstein, Harvy Kurtzman, Jack Davis,Bill Elder, Joe Orlando, Jack Kamen, and George Roussos. I've listed these pretty much in order of my preference,and,perhaps I shouldn't have done this; they were all very fine contributors to the field of comic art. I now would like to take leave of E.C. by expressing my appreciation for the segment of comic book history that they filled. Thanks for a fine effort with your new trend; I know these comics that you turned out have become classics.

Ed Lahmann



Cartoon Courtesy of Roy Thomas

EC'S LAST STAND

BILL THAILING

SHOCK ILLUSTRATED #3, a really rare item, never appeared for sale on any newsstand outside of New York City. The word "rare" has been tossed around casually by most collectors at one time or another, but in the case of SHOCK ILLUSTRATED #3, "the shoe fits."

During the Spring of 1956 the EC presses were grinding out copies of this issue. However, just as they got underway, the distributor's reports for SHOCK ILL. #1 and #2 came in; sales apparently were poor, so the presses were stopped--why print a magazine that would not sell? But, by that time a few hundred copies of #3 had already rolled off the press, so the EC staff decided to assemble them by hand. Several hundred copies were hand-stapled by the staff (artists, colorist, writers, anyone handy) and they were then distributed and sold only on newsstands in the New York City area. Obviously, it is rare, and only a few copies have ended up in collector's hands.

For those of you who've never seen the issue, I'll give you a brief description. The cover, poor in comparison to some of the other EC Picto-Fiction efforts (for instance, Crandall's masterful cover of the girl in a swamp, pursued by a ghoulish werewolf), was drawn by Rudy Nappi. It shows a man dressed in a plain Suit, holding a pistol, and approaching a young woman on a bed who is wearing a half-open negligee. If the expression on his face is meant to show leering desire, and the girl's, stark fear--it fails! However, the interior stories and art-work is in sharp contrast to the cover. The first story is titled "Curiousity Killed" by Al Feldstein and is illoed by Reed Crandall. It deals with a woman who lives in an apartment house and suspects one of her neighbors of murdering his wife. The art, 12 pages, was excellent! Drawn four panels per page, the text is directly above each drawing. The facial features are clearly evident and the emotions admirably depicted for what they are--fear, surprise, skepticism, menace, and in the end, stark terror.

The second yarn, "The Demon" by John Larner, was drawn by Graham Ingels. It deals with murder in a wax museum. "Sin Doll" by Kris Daniels, was illustrated by Jack Kamen. This third yarn, 20 pages (the longest in Shock Illustrated) is about a girl unable to resist men. The scenes, in a psychiatrist's office, are reminiscent of those from EC's Psychoanalysis. The final story, "One Man's Meat," was by George Evans. The story is about a two-timing wife who admits her illicit affairs to an effeminate husband. Driven to desperation, he kills her lover, and in the end....well, I won't give this one away just yet in case any of you chance to run across a copy of THE RAREST COMIC BOOK EVER PRINTED... SHOCK ILLUSTRATED #3!!!!

EDITOR'S NOTE:

We're indebted to Bill Thailing for his aid in the making of this article. Bill is one of fandom's largest dealers, and his latest catalog list thousands of old comics at very reasonable prices. In case you'd like to send for a free copy of this list write to him at: Box 352, Willow Station, Cleveland, Ohio 44127.

SPECIAL ITEMS FOR SALE...by NOSTALGIA, INC. Here are some exciting goodies we have for sale that we think you'll dig; send your orders for these items to: NOSTALGIA, INC., P O Box 34305, Dallas, Texas 75234.

COMIC DETECTIVE #2 and #3: These great magazines are devoted to the famous fictional detectives of the comic strips, such as DICK TRACY, KERRY DRAKE, RED BARRY, CHARLIE CHAN, SHERLOCK HOLMES, etc. Each issue features articles, photos, interviews with pros, reprints of famous old comic strips, and so on, and are really jam-packed with good reading. Copies are only $1.00 each, which includes postage and envelope.

BACK ISSUES OF NOSTALGIA NEWS: Our production editor was cleaning up his attic recently, and discovered a box of back-issues of N.N., which we are now offering for sale to those of you who keep asking about our earlier issues. We have them, as follows:

Issue #7...60¢ (20 copies left)
Issue #8...60¢ (31 copies left)
Issue #9...60¢ (19 copies left)
Issue #10..75¢ (8 copies left)
Issue #11..60¢ (29 copies left)
Issue #12..60¢ (29 copies left)
Issue #13..50¢ (40 copies left)
Issue #14..60¢ (19 copies left)
Issue #15..sold out
Issue #16..sold out
Issue #17..50¢ (41 copies left)

Remember, when these are gone, there won't be any more! These back issues contain such items as articles on Tom Mix, Ken Maynard, the Golden Age of Movie Serials, John Carter of Mars, Convention reports, old radio program trivia quiz, etc.

STAR TREK STILLS: We have a VERY limited number of glossy 8x10 deluxe photos of the stars of the popular Star Trek tv show, and are offering them for sale in sets of four for $4.00 plus 25¢ postage. You get four different photos (of Mr. Spock, Capt. Kirk and other members of Star Trek) for only $4 plus 25¢ postage. These are exciting shots that are perfect for hanging on your wall or mounting in a scrapbook, and they'll sell out fast, so get your order in NOW. That address again is NOSTALGIA, INC., P O BOX 34305, Dallas, Texas 75234.

The Passing Scene - compiled for NOSTALGIA NEWS by Larry Brooks

Recent deaths in the entertainment field include Chic Young, writer and artist of the famed BLONDIE newspaper strip, and Tim Holt, well-known western film star.

Others include Edward G. Robinson, best-known as the little gangster "Little Caesar." It was this film that made him a star and the public always identified Robinson as a "tough guy." Robinson was born Emanuel Goldenberg, son of Romanian-Jewish parents in Bucharest, Romania, on December 12, 1893. His father was a house builder. Coming to the U.S., Robinson first appeared in a silent film, "The Bright Shawl" and decided to make acting his profession. In 1930 he went to Hollywood to appear in the film "Night Ride" and many hit films followed, including "The Last Gangster," "Tampico," "The Stranger" and many others. His personal favorite role was of the patient scientist in "Dr. Enrlich's Magic Bullet."

Also passing from the scene was J. Carrol Naish, age 73. Born in New York, Naish had the itch to perform early and ran away from home as a young boy to join the Gus Edwards vaudeville troupe. Authorities kept sending him home, but he kept trying and did a stint at age 12 as a song plugger for Irving Berlin.

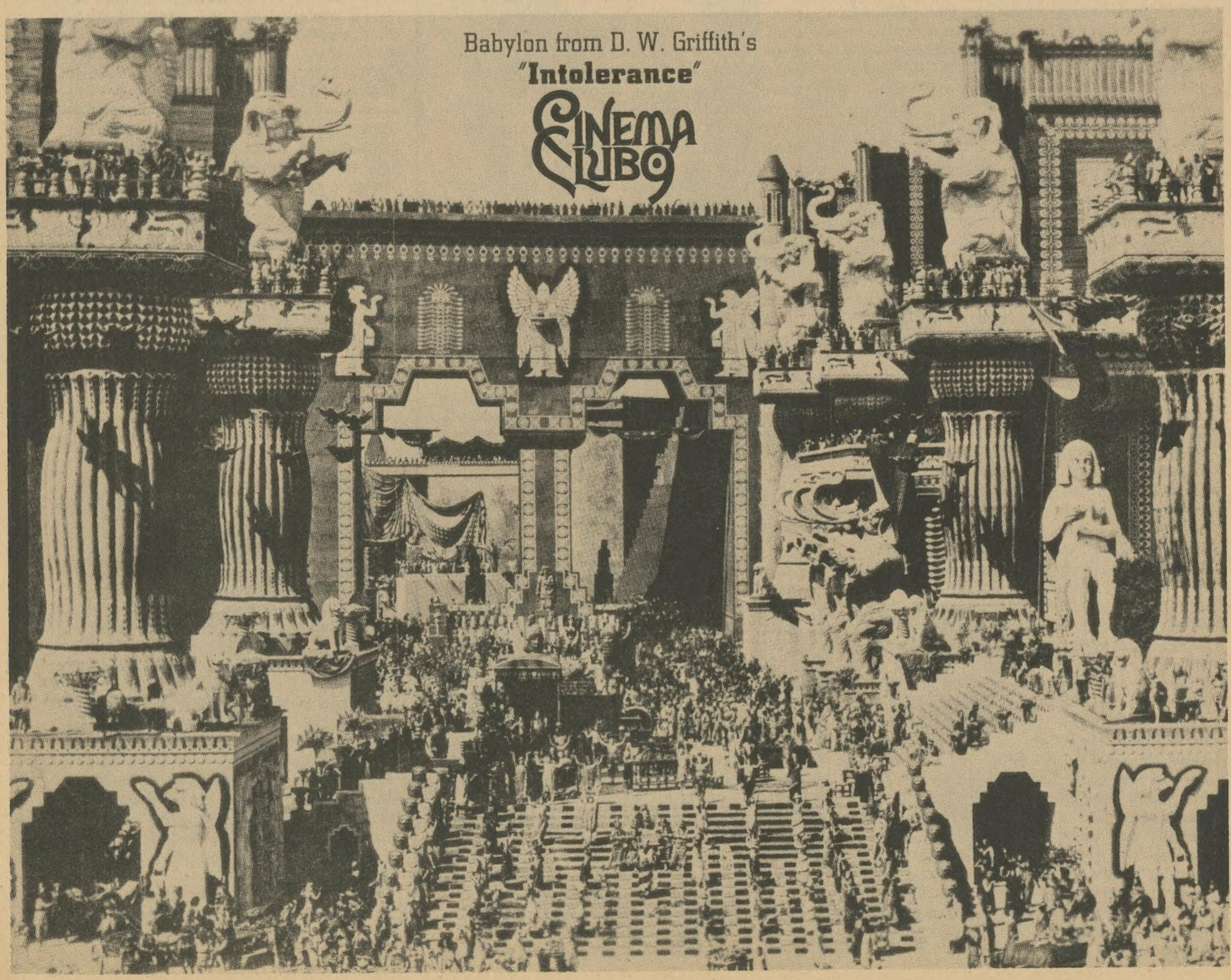
Some of his films include "The Shanghai Gesture," "Lives of a Bengal Lancer," "Black Fury" and etc.

NOBODY SLEEPS ON SATURDAY NIGHT

ELIZABETH BARODDY

Across the screen rides our heroine. She has beautiful, dark flashing eyes, pouting lips, and short dark curls. The thin silk shirt and riding pants accentuate the voluptuous curves of her body as she rides her horse furiously through the woods. The horse stops suddenly and rears, she jumps from its back and confronts a hissing rattlesnake, and beats it to death with her riding crop! A few moments later, she meets a half-breed by the name of Moonglow, and with very little provocation, she lays into the poor fellow with the same riding crop (whipping herself into a lather of emotion at the same time))--and rides off like a bolt of lightning! This explains the apt title of the movie, "CALL HER SAVAGE." The whip-happy, but gorgeous dame was the "IT" girl, making her comeback to films in 1932. Clara Bow had been off the screen due to personal scandals brought out in a court trial, and "CALL HER SAVAGE" marked her return to the screen. She had to be good and she was; all the old fire still burned.

What better vehicle could Ray Hubbard, of W-TOP in Washington D.C., have chosen to be the beginning film of his new series? "CALL HER SAVAGE" captured a new audience this fall in the Washington area, of all the viewers born since that picture was made, and renewed the memories of the old-times who first saw it when it was released by Fox Films in 1932. This program introduced The Cinema Club 9, a new concept in television viewing, one in which the audience could feel closer to the action on the screen. They were asked to become members of The Cinema Club 9 by the simple method of sending in their names and addresses to the station. Once they became members, they were entitled to receive periodical buletins, copies of stills once used on movie display, and other special information containing highlights of coming attractions. All this is sent, complimentary, by the station at absolutely no charge to the viewer on his request. So popular was the initial response, that more than 3,000 families joined and are now doubly enjoying "the oldies, but goodies" on Channel 9, by being in the know about the personal and technical side of the making of the films via the bulletins. Every Monday morning, additional letters are received from new viewers who just happened to tune in on Saturday night. An average of 100 letters has been received each Monday since the inaugeration of the pro-



gram.

Cinema Club 9 is the brain-child of Ray Hubbard, who selects the films for television, and devised this unique method of audience involvement. He has a real love for his work, and just talking to him is enough to make one reflect the enthusiam that has made his late night show such a success. His first recollection of being inspired by the quality of old films and the subsequent interest that led to the present Club, stemmed from seeing the classic, "INTOLERANCE," at the New York World Fair in 1939. It was only natural therefore, that this particular film was one of the early choices for the Club viewing audience.

"INTOLERANCE," written and directed by D. W. Griffith in 1916, was a difficult and tremendous undertaking, a complicated combination of four stories in one, the Modern (1916), the Judean, the French and the Babylonian. It has been termed the greatest of American silent films. Each of the four stories had a separate cast, with such actresses of silent fame as Mae Marsh, Lillian Langdon, Bessie Love and Constance Talmadge. It is interesting to note that the great Erich Von Stroheim was one of the actors playing the part of the Second Pharisee in the Judean story, and also was one of the six assistant directors on the picture. Eugene Pallette appeared as Prosper Latour in the French story. He later became a well known actor in talking pictures. The theme of the film was "man's inhumanity to man," or rather love versus intolerance, with intolerance being the winner in every case, except in the modern episode. Its length and scope, the sheer volumne of its mob scenes with thousands of extras, is enough to make a lasting impression on anyone.

After such an auspicious beginning, the Cinema Club 9 has not lost its impact in the weeks that have followed. Mr. Hubbard seemingly has an endless grab-bag of goodies with which to capture his audience every Saturday night. Sets are turned on at 11:30 to Channel 9, with plenty of coffee at hand, and the latest Club bulletin to refer to when someone or something out of the past looks familiar and needs identification.

These bulletins are prepared by a talented young writer, Stephen F. Zito, who is having his initial contact with these old films, and is having a ball writing the reviews and side-lights that are sent to each member. Mr. Zito, at 24, shows a flair for the right words, and a zeal for in-depth research that makes these bulletins a real aid to clarifying the plots and intention that the age gap would sometimes otherwise obscure.

The format of the program is based on the kind of double feature you would like to see when you go to the movies today, but never do! At 11:30 the program opens with the theme song, a slightly jazzy, but apropo, tinkling piano, and an invitation to join Cinema Club 9. The first film is shown, then perhaps one reel of the current serial (the first was "THE SHADOW OF THE EAGLE," starring an incredibly young John Wayne), and then a second feature, which begins about 1 A.M. All over Northern Virginia, the D.C. area, and part of Maryland, coffee cups are refilled and old film buffs burn the midnight oil far into Sunday morning, unable to tear themselves away from their TV sets.

The growing popularity of this form of entertainment is a result of the public's desire to see movies that never carried an "x" rating, made for whole families to enjoy not just over 18, or adults only. Movies that had likeable characters, such as real heroines and real heroes, comic characters like the funny- tipsy drunks, henpecked husbands, gum chewing chorus girls and small town tap dancers who make good in New York. It was always New York. You don't need an analyst with you in these movies to point out the good guys from the bad. Its all very simple. The good guys get the girls and the bad guys get killed. The plots have beginnings, middles and endings, in that order, unlike the films of today, where you leave the theatre with the feeling that something vague just took place involving several sad and anonymous people--and you are not real sure exactly what it was all about.

Old movies have the heartening effect of "telling it like it was." Deep feeling was expressed by the touch of a hand or a look in the eyes, and the audience knows what the actor means. It still reaches over into today on the TV screen.

One of the films that attracted a large viewing audience when it came to television was the original "STATE FAIR," starring Janet Gaynor and Will Rogers. Others in the cast were Sally Eilers, Lew Ayres and Victor Jory. This Fox film was made in 1933 and is just as enjoyable now as when first issued. Remakes of this picture have also had some success because the plot is timeless, but none had the bucolic humor of Will Rogers that was so evident in the scenes with his prize-winning pig, and the beauty and farm-girl innocence that Janet Gaynor gave the part of Margie. The scenes of the Fair itself had none of the Hollywood "glossiness" that sometimes mars fair and circus stories, but was presented pretty close to the way a fair usually is. The scenes of pickle-tasting and hog judging had just the right aura to make it believable.

Another film attracted a large teenage audience interested in seeing Charlie Chaplin. Chaplin and his antics, which have become legendary, seems to have an appeal for the younger set, and Channel 9 responded with the classic "THE GOLD RUSH" (1925). Chaplin wrote and directed this film, and of course, acted the main role of the pitiful misfit that was his trade mark. One of the few "color" silents, the scenes were tinted, blue for night, pink for the dream sequences, red for battle, etc., an effect that Channel 9 managed to reproduce just as it was when first shown, on opening night August 16, 1925, at the Strand Theatre in New York. A new piano score, composed by William Perry, was synchronized to the film.

The Cinema Club 9 tries to please everybody most of the time. Some Saturday nights it gives the audience tragedy and deep drama, such as the magnificent "THE POWER AND THE GLORY" with Spencer Tracy, at other times it is lightest comedy "HOT PEPPER," or occasionally pure farce like "1980." At all times, the programs are presented in exceptional good taste, with a noticeable effort at producing consistently good viewing. The Washington area is indebted to this station and its management for providing stimulating entertainment. It is my hope that other areas will realize that old films bring new viewers, and will provide this service to delight other audiences all over the country.

Hollywood Ken Maynard, white hatted cowboy hero of 300 shoot-'em-up horse operas, died Friday night at the age of 77.

Maynard was a contemporary in the early screen days of Hoot Gibson, Tom Mix and other actors who tamed the Wild West for movie cameras. He outlived them all.

After almost a quarter century in the limelight, Maynard dropped from sight and spent most of the past 20 years in relative obscurity. For many years he lived alone in a trailer in an industrial area of the San Fernando Valley, where he once galloped in pursuit of movie villains.

In October of 1972 he was hospitalized suffering dehydration. He was 77 at the time and said he wanted to get out and about his business.

Maynard was a big man physically. He began his film career playing Paul Revere opposite Marion Davies in "Janice Meredith."

A lusty Texan-born in Mission, Texas in 1895, Maynard was among the first western stars to produce his own movies.

He began his career in 1914 as a member of the Kit Carson show, having learned to ride horses when he was still a toddler. In 1915 Maynard joined the Haggenback and Wallace rodeo circuit, with Pawnee Bill.

During World War I Maynard served with the Army at Camp Knox, Ky., where he built roads and rose from the ranks to become an officer.

After the war Maynard joined Ringling Brothers Circus and became head rider in the show's Wild West event. It was his free-style riding in the circus that brought Maynard to the attention of movie-makers.

He appeared in scores of films after his debut with Miss Davies, among them "Strawberry Roan," "The Trail Drive," "The Lone Avenger" and "Fiddlin' Buckaroo."

Maynard retired from the screen in the 1930s to form his own circus, a 15-car railroad show that he purchased for more than $100,000. He also owned an antique shop and a fleet of airplanes at one time.

When his popularity as a performer waned Maynard became a short story writer, using a pen name.

Financially strapped in his later years, Maynard continued to be independent and was working on an autobiography at the time of his death.

Leo Grattan Carroll, who was born in Weedon, England, in 1892, died at the age of 80. He was the son of a British Army Officer, and came from a military family.

His show business career began with grammar school Gilbert and Sullivan productions. He made his first stage debut in 1908 at the age of 16 when he played an old man in "Liberty Hall." Since then he has been in more than 50 films and more than 300 plays. In 1912 he first came to the United States as stage manager for "Rutherford and Son," in which he also played a small role.

In 1934 he made his screen debut in "Sadie McKee." He usually played doctors, academics, urbane, fatherly roles, and (more recently) spies. His screen credits include such films as "A Christmas Carol," "Wuthering Heights," "Tower of London," "The House on 92nd Street," "Strangers on a Train," "The Tarantula," "North by Northwest," and a few Charlie Chan films.

Carroll, who was very shy, once said, "One thing that really rings true about my career is that the theatre has been the best therapy imaginable to help me fight shyness." It is hard to say which film he is best remembered for, but to Broadway audiences, he is perhaps best remembered for the title role in "The Late George Apley." Lewis Nichols of the New York Times wrote "Mr. Carroll from this point on will be Mr. George Apley, and a credit to the name."

This may be true for Broadway audiences, but to television's audience, Leo G. Carroll will always be Cosmo Topper.

Mr. Carroll will never be forgotten for his role as Mr. Waverly, the spymaster of "The Man From U.N.C.L.E." series, even though he never did more than sit behind his desk. He once said, "When I go to sleep, I count plays and movies instead of sheep." Alas he went to his place of eternal sleep, where he can count endlessly, when on Monday, October 16, 1972, Leo G. Carroll died at the Presbyterian Hospital in Hollywood. A reguim mass was held on Thursday, the 19th, at the Blessed Sacrament Church, also in Hollywood. Surviving Mr. Carroll are his widow, Mrs. Edith Nancy Carroll, a son, William M., and three grandchildren.

by Larry Brooks....

FLASH!

WARHOL TO DO FIRST FEATURE-LENGTH DRACULA AND FRANKENSTEIN IN 3-D

A Nostalgia News Exclusive by Frankie Larkin

After months of rumors and inconclusive reports by a few other magazines and two of Hollywood's leading gossip columnists, FRED HUGHES, one of ANDY WARHOL'S top associates has revealed to me the correct information concerning Warhol's "DRACULA" and "FRANKENSTEIN."

As of this writing (April 12th) Warhol will have left for Rome the week of April 16th to join his director PAUL MORRISSEY and co-producer CARLO PONTI (Sophia Loren's husband) at Cinecitta Studio's where shooting is now in progress for their first horror film, the title of which will probably be called "ANDY WARHOL'S FRANKENSTEIN." Their production of "DRACULA" will start immediately after "FRANKENSTEIN" is completed and both are being filmed in 3-D using basically the same cast; JOE DALLESANDRO, MONIQUE VAN VOORAN, UDO KIER, and Morrissey's sensational new discovery, a beautiful Italian actress named DELILAH who will no doubt have some torrid love scenes with Dallesandro, the "Samson" of the group.

It is unfortunate that I hadn't obtained this information earlier, when I had a talk with Andy and Paul last October in the Polo Lounge of the Beverly Hills Hotel; but thanks to Fred Hughes, we now have all the facts. One can only expect, especially from Warhol who is always full of surprises, that these two new productions will be the most unique of their kind. With the added "plus" of 3-D they should prove to be Warhol's biggest box-office bonanza's. Will Paul Morrissey out-do JAMES WHALE and TOD BROWNING? Will CHRISTOPHER LEE retire after he sees this new Three Dimension Dracula? With Monique and Delilah in your lap, maybe you shouldn't care. And for you ladies out there, there's always Joe Dallesandro. Whatever the results, these two chiller-dillers are bound to keep you warm!

More details will appear, as soon as they're made available to us.

WANTED: 1963 book "Jolsonography", 19?? book/mag "The Singing Fool". Movie stills, clippings, recordings, films, radio tapes, etc. on the career of AL JOLSON. Also tapes of Eddie Cantor records, soundtracks. Any LP by Norman Brooks, Winchell LP "Murder Inc." Wish to join JOLSON SOCIETY... need address. Will trade tapes of personalities of '30s-'40s. RICHARD HEBB, 1274½ W. Main St., Wilmington, Ohio 45177.

AMA-FILMMAKERS OF FANDOM

BY STEVE POLWORT

I've known Earl Blair for a few years and several conventions, first meeting him in Houston in 1969. Earl and I share one main interest, in that we like making and watching ama-films. Over the years, Earl and I have watched each other's films, discussed them, and made plans for new epics. Earl's big goal was to do a film on his ultimate hero: Captain America! Since he is a freak for serials, Earl patterned his film after those made by the late-great Republic films: plenty of fight and action. Earl comments on how Captain America came about on film for him: "The biggest influence on me to start making ama-films were the countless serials, B-westerns, and early television programs I watched as a kid. The serials are the form of cinema I most try to emulate, since (I feel) that they are film in it's simplest form: fast-moving, full of stuntwork, and pure entertainment. Of course, I'm captivated by the works of Welles and Ford (my two favorites)... and would like to shoot an ama-film that would be one-tenth as emotionally fulfilling and thought provoking as Welles' THE TRIAL.

"My first ama-films were just about as awful as anyone's (since I was only 11 years old!). My initial opus was called DESTINATION VENUS and consisted of little more than my cousins and I crawling around a local creekbank. But I did make a buck out of it showing it to the neighborhood kids in my next door neighbor's garage. I followed that with JOURNEY INTO THE PAST, which ran almost 400 feet. Then did Captain Justice, which was a take-off on the old Captain America, and I used Republic's "rocketman" as a secondary hero. I started at least a dozen ama-films before I was 16: SUPERMAN, BATMAN, THE ATOMIC MAN, THE SPLOB (strawberry jam engulfs entire nation), MASK OF THE DEVIL, etc.

"I always wanted to do a Captain America film ever since I first saw the stills SCREEN THRILLS ILLUSTRATED printed years ago. And besides, it was the ideal character to use for fight sequences. After all, who fights more than Captain America? It took me 3 years and 4 starts on CAPTAIN AMERICA to get the thing where it was at for Multi-con 1972 (I even tried to shoot it in 16mm), but the troubles were only the beginning of making the film.

"While we were filming a running insert, the villain and Cap are

fighting in the back of a pick-up truck. The fight was apparently so realistic that several startled residents called the police, who promptly came on the scene and pulled us over. What in the hell was I doing in that outfit, and did I know there was a Texas law against wearing a mask??! We explained (lied) our way out of the mess by claiming it was a project for the Houston U. Drama Dept. We were kindly asked to do our filming elsewhere. Then of course we got to the big fight scene and the temperature in June was about 2000 degrees on the filming day. One guy almost passed out from the heat! My favorite scene centered around the most dangerous (or most difficult) ((or most stupid-S.P.)) stunt in the film. As the truck carrying the villains goes under a bridge, I (as Cap) am supposed to jump from a 15 ft. embankment into the back of the passing pick-up truck and begin fighting in the classic Republic style. We filmed it at seven in the a.m. so as not to disturb traffic. We rehearsed it until we got it perfect. On the take, the villain (Ken Finnerty) and I crashed into the rear gate and he fractured his collarbone, but continued to film the rest of the day! A tip of the hat to Mr. Finn!!

"Perhaps the biggest lesson we learned from the film was that preparation is essential. Even ama-filmmakers must thoroughly prepare their shootings so everything comes out right. Certainly, in ama-films, there is much more pliable and free-form structure which allows for improvision, but there should be something to provide order -- a script, outline, something."

((On Multi-con last year and his victory at the ama-film contest)):

"I do wish that there would've been other films entered in the contest as although CAPTAIN AMERICA won first prize, it was a hollow victory as I think the film would've stood up well to competition."

Earl's film was the only entry in last year's ama-film contest. This is odd as there were quite a few entries the year before, but if other film-makers were like me, they just didn't get anything together in time. This year details for two up-coming ama-film contests are being made available to interested fans NOW! Houston and Dallas are each holding ama-film contests. Earl is chairman for Houston and outlines these details: "The Houstoncon ama-film contest is a pet project of mine, and I'm hoping that the turn-out is a bit better than my lone entry at Multi-con. If you're interested, grab a camera and put together a film. You might even win something for your efforts and at least others will see your work. Details obtained by writing this address: HOUSTONCON '73/2511 Pennington Street, Houston, Texas 77016.

"For Houstoncon '73 I plan to do another serial film, ROCKETMAN FLIES AGAIN, to enter in the competition. There will only be four or five fights in it and much more emphasis on story-line and special effects, especially the flying sequences. I also plan to have two side-kicks: the usual serial male and a Diana Rigg-type, who'll be in on a lot of stuntwork.

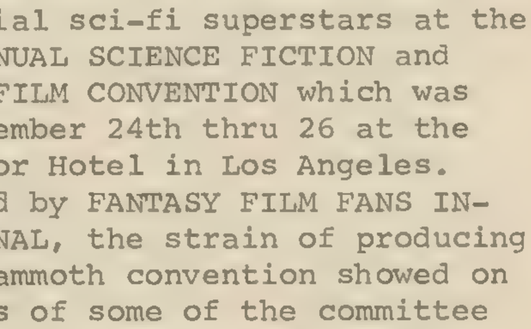
"More than anything, I owe the completion of CAPTAIN AMERICA to the dedication of the following Houston fans who ran more miles, suffered more injuries, and did more physical work for free than anyone could've paid them. Believe me, I couldn't have done it without them: Glenn Kessler, Ken Donnell, Roy Bonario, Ken (collarbone) Finnerty, Bob Mitchell, Marc Schooley, Walter Irwin, Joe Pumillia, Kathy Huff, DeWayne Dickey and Jack Huff, troopers all!"

The Fourth Annual Southwestern Fan Film Festival will be one of the highlights of D-con '73, and all non-professional (which is not to say amateurish) filmmakers are urged to enter. As long as your film's subject falls in the realm of fantasy (i.e., sf, comics, etc.), then it's eligible. If you don't plan to attend, you can still enter by purchasing a Supporting Membership and sending the film to: AMATEUR FILM FESTIVAL, D-con '73, P O Box 242, Lewisville, Texas 75067.

FRANKIE LARKIN'S HOLLYWOOD ARC LIGHT

Frankie Larkin

Christopher Lee, John Carradine, Nichelle Nichols, Forrest J. Ackerman, Larry "Seymour" Vincent, George Pal and Robert Bloch, were some of the special sci-fi superstars at the FIRST ANNUAL SCIENCE FICTION and FANTASY FILM CONVENTION which was held November 24th thru 26 at the Ambassador Hotel in Los Angeles. Sponsored by FANTASY FILM FANS INTERNATIONAL, the strain of producing such a mammoth convention showed on the faces of some of the committee members who no doubt will need at least a month to recover from their tireless but worthwhile efforts. WHITE ZOMBIE, KING KONG, HOUSE OF FRANKENSTEIN, HORROR OF DRACULA, THE HELLSTROM CHRONICLE, SILENT RUNNING, THINGS TO COME, METROPOLIS and PLANET OF THE APES were some of the classic films that thrilled the capacity audiences, including two L.A. premieres: THE THING WITH TWO HEADS and SON OF THE BLOB. A last minute surprise on the second night of the con was a special screening of MYSTERY OF THE WAX MUSEUM, the famous legendary 1933 horror classic starring LIONEL ATWILL, FAY WRAY and GLENDA FARRELL. Filmed in the original two tone technicolor process, the colors in the first half of this 16mm print were washed out, unlike the intensely brilliant pastel tones of the 35mm print that was shown at the 1971 Filmex festival at Grauman's Chinese. Nevertheless it was still a special treat for those who were seeing "Mystery" for the first time, including Jay Duncan who had flown in from El Paso. I had the pleasure of meeting Jay a few hours before the screening when he was introduced to me by Nora Salmi, who besides Wendayne Wahrman and Forry Ackerman's Mother, were three of the best dressed ladies at the con. By the way, if you're looking for some priceless foto-frame blow-ups from outstanding science-fiction films, Jay is the one to contact at 4318 Larchmont Drive, El Paso, Texas 79902.



Frankie "gets the eye" while taking a break.

Christopher Lee and Nora Salmi

Had a nice chat with stop-motion animator's Fred Niblock and Jim Aupperle as well as with Christopher Lee following the screening of THE DEVIL'S BRIDE. Jim is one of the animator's on the supersexual sci-fi fantasy FLESH GORDON which is still in production. Felt like a midget when I met Mr. Lee who seems as tall as a skyscraper, and Nora Salmi said that for a "vampire" he was very good-looking and had a lot of charm. Forry Ackerman was pretty quiet throughout the convention, no doubt catching his breath after his recent 10,000 mile 70-day tour of Europe with a three month's accumulation of work waiting for him at the Ackermansion. Larry Vincent alias "Seymour" of KTLA TV Channel 5 horror series was there in full costume, signing autographs for all his fans and hardly missed a film that was screened, including a 16mm wide screen print of PLANET OF THE APES which was completely out of focus inspite of the efforts of the projectionist to help prevent the audience from going blind. Another detriment was the overly transparent screen which helped create an approximately 50% loss of illumination. A masquerade contest with action John ("DR. DEATH") Considine as a rather dull Master of Ceremonies, was marred by a young girl contestant who obviously had the sad misconception that appearing totally nude required talent and creative ability. Police were summoned while she stood before photographers, to help prevent a riot; a remote possibility considering the intelligence of all the con

Frankie Larkin, with Elaine Parkyn as the Bride of Rick Baker's Frankenstein 1972

members! Of the five categories in the contest, Rick Baker's magnificent make-up as a new Frankenstein monster and his girlfriend Elaine Parkyn as his ghoulish bride, won the prize for authenticity. Prior to the contest, Rick was asked to give a make-up demonstration on the beautiful Elaine while answering questions from the audience. Hollywood will have to make room for this highly talented make-up artist! Everyone in the contest with the exception of the aforementioned "Eve" who arrived without even an apple, are to be commended for their highly imaginative efforts. Other highlights of the con included a banquet followed by the Georges Melies Award Presentations, demonstrations of special effects and stop-motion animation, an amateur film contest, a sales room with all kinds of goodies to buy and sell, a cartoon room for the children,and speeches and panel discussions with Ray Bradbury, Jimmy Sangster, Rouben Mamoulian, Curtis Harrington, Christopher Lee, John Carradine, Doug ("SILENT RUNNING") Trumbill, Jack ("THE INCREDIBLE SHRINKING MAN") Arnold, George Pal, Robert Bloch and Gene Roddenberry, creator of STAR TREK. One of the most outstanding and unusual displays in the exhibit room was a remote-controlled "head" of Ray Milland from American International's THE THING WITH TWO HEADS. The skin texture on this model was incredibly life-like, as were the eyes and eye-lids and the mouth that opened and closed, all by pressing one or all of the control buttons. A remarkable and natural-looking achievement worthy of an Oscar! The 72-page Filmcon Sourvenir Book was a beautifully printed collector's item crammed with information and many choice stills from the collections of Walt Lee, Tom Kennedy, Bjo Trimble and Eric Hoffman. Mr. Hoffman and Bill Warren were in charge of Cinematic Programming, and together with the entire Filmcon Committee headed by John and Bjo Trimble are all to be congratulated for making this an exciting and memorable event we will be looking forward to again next year.

REVIEWS

Fresh Meat, twenty-two original stories edited by George R. R. Martin. Andover House, New York, 1972; 498 pages. $7.95. (Reviewed by Jack Albert Kane)

When Harlan Ellison came along with Dangerous Visions in 1967, he left the door standing wide open for Universe, Orbit, Generation, Infinity, Protostars, Clarion and Heaven alone knows exactly how many other all-original anthologies. Some tended toward greatness, others toward badness; the point is that it soon became impossible to turn around without tripping over a new collection.

Then along comes this young dude named George R. R. Martin, smiling his quiet smile and cradling in his arms THE anthology which is going to be the standard against which all forthcoming collections will have to be measured. George Martin, it should be noted, started out doing Powerman stories for the Texas Trio's Star-Studded Comics back when most fanzines were run off in that ghastly purple ditto stuff (I suppose this makes Martin a former writer of the purple page). Within the past couple of years, he's begun popping up in the pages of Galaxy. Analog, Amazing Stories and sundry other science fiction magazines, which makes him one of the purple pros (you knew it was coming, didn't you?). So now, anyway -- NOW, of all times: just as all of us were sharpening our pencils and getting set to nominate Ellison's Again, Dangerous Visions for all manner of Hugoes and Igors and whatnot -- Martin's Fresh Meat is upon us.

It consists almost entirely of new writers' stories, and it is a monster.

No one seems to know how Martin did it, but there ain't a bad story in this book. Not one. In fact, there is a greater percentage of truly first-rate tales in Fresh Meat than has appeared in any other anthology back to and (dare I say it?) INCLUDING Ellison's already almost legendary ground-breaker.

Permit me to hint at the nature of just a few of the goodies George Martin has cobbled together for your reading pleasure.

Howard Waldrop's "From the Nose of the Flying Wing" deals with pot-eating, artichoke-like invaders from another galaxy who have the misfortune to run afoul of Tom Reamy, Michael Kurland, Peter Stafford, Chester Anderson and T.A. Waters, all of whom are real persons and get to speak realistically, plus Waldrop himself, who is something wholly other than real and gets to mouth all of John Agar's and Marshall Thompson's Heroic lines from Tarantula, The Mole People, Fiend Without a Face and the like. (At one point, however, when Reamy, Kurland and company all get struck speechless, Waldrop can think of nothing better than, "Hey, let's put on a show! I can get some lights!") Ah Well. You had better read this story while you can. We may never see the B-36, the Flying Wing and the atom bomb again.

As Robin Scott Wilson pointed out in Clarion II, Lisa Tuttle is really a most comely lass with a most innocent bearing, but you'd never know it to read her stories. Her contribution to Fresh Meat is "Flies By Night," a modern horror tale that will curdle not only your blood but your innards as well.

My, my, my! What the dickens could I possibly say about Steven Utley's "Merry Christmas and a Rat's Ass" except God Bless Jack The Ripper!

Buddy Saunders, who used to illustrate George Martin's Powerman stories in Star-Studded Comics, is writing impeccably straight-forward prose nowadays. His "Frank All Over" is as neat a time-trauma yarn as I've ever read. Ponder a line like, "If I had to do it all over again, I'd do it all over you."

Joe Pumilia's "The Roaches of Nagadoches" and Bill Wallace's "Rocketship Z-12" (a first sale, subtitled "A Thrilling Wonder Story") appear back to back, right in there between Tuttle's marrow-chiller and Utley's depraved piece. Between themselves, Pumilia and Wallace manage to knock the tar out of the concept of sanity and order in the Cosmos. Think of these two stories as marshmallows containing razor blades: they go down so easily and then, when you start to digest them, they shred you.

"Captain Video and the Phantom Stuka's Revenge," by Nostalgia News' own Larry Herndon, does to kiddie TV shows what Catch-22 did to the military way of life.

"Take it in Hand" is George W. Proctor's first published story. It's an exercise in skull-buggery, a Tom Wolfe-ish vivisection of quite a number of thinly disguised comics fen. Time was, George, when they'd have burned you at the stake for this; as it is, you'll probably get drawn and quartered in The Rocket's Blast-Comicollector.

I hope that that's enough to make you want to run right out and scrounge up Fresh Meat. It deserves to sell out. It's that beautiful, friends and neighbors. What's really awesome about the book is that all of the writers therein were Sputnik children; five or six of them are bearly out of their teens. Some of them are sensitive and poetic, others are chock full of snot and venom, still others are totally deranged (a couple of 'em even manage to be all three at once). It scares the daylights out of me to think about what these young, dangerous people are going to be loosing upon our minds in two, five, ten years.

The Films of James Stewart by McClure, Jones and Twomey; A.S. Barnes, $8.50. (reviewed by Tom Herricks)

I've always been a big fan of Jimmy Stewart, and was, naturally, very glad to see a book finally devoted to his career and films. Stewart, the rugged, slow-talking good guy always gives a great performance, and his films are always memorable. (Who can forget DESTRY RIDES AGAIN and REAR WINDOW?)

In this volume, the three authors cover the highlights of Stewart's film career, which began in 1935 in a picture titled MURDER MAN, and on up to the present (the last film covered is BANDOLERO). The item of prime interest to film fans, however, is the section devoted to a listing of his movies, complete with summaries, contemporary reviews, a complete list of cast credits, running time, and almost anything else you can think of! In addition, there are photos galore--almost 250 of them, with at least one from every Stewart picture!

James Stewart is one of the screen's finest actors, and this book is a fitting tribute to his long career.

****

A Rope For General Dietz by John Rossiter; Walker Books, $4.95. (Reviewed by Tom Herricks)

Stories of British secret agents are hard to beat if you're a fan of the 007-school, as I am, and here's a real winner. Our agent, Roger Tallis, is assigned to protect an aging German (General Dietz) who's the target of two Englishmen, who vow to kill him to avenge a war atrocity. The General has served his time in prison and is now living in Spain, where the two killers stalk him. Our hero agent goes there and...ah! but that would be ruining all the suspense if I told you the how, who and why of it all, so I'll forego. Take my word for it, this is a very well done suspense novel and if secret agents are your thing, then you'll dig it. Highly recommended.

****

The Faces of Hollywood by Clarence Bull and Raymond Lee; A.S. Barnes, $10.00. (Reviewed by Otto R. Jackson Jr.)

Words like "beautiful" and "magnificent" can be used to describe this huge volume. Clarence Bull was the chief portrait photographer for MGM for over 30 years, and this book presents the cream of the crop of the photos he took. Some of the stars he "shot" were Cary Grant, Elizabeth Taylor, James Stewart, Clark Gable, Arlene Dahl, Cyd Charisse, and hundreds of others. His best still shots of these stars have been collected in this book, along with Mr. Bull's antedotes about the people and era that made Hollywood the "dream factory" of the world.

There are literally hundreds of gorgeous photos in this book, and it's the type of thing that'll have you lingering for hours over the stars who were "the faces of Hollywood." All film buffs should run, not walk, to their local book store to get this fantastic book!

Vincent Price by Gary J. Levinson. Cost $4.00. Available from Movie House Publications, Box 199, Uleta Branch, Miami, Fla, 33164. (Reviewed by Jack Sipes)

Here's a well deserved pictorial tribute to horror-king Vincent Price, compiled by film fan Gary Levinson. Printing is on quality (deluxe) paper stock, and the volume contains over 100 photos of this master-fiend, ranging from his roles in The Fly to his recent Dr. Phibes characterizations. It's a beautiful volume, produced with an obvious eye towards quality, and should be in the library of all film fans.

Also available from Movie House Publications (at $1.00 each) is Super-Still #1. This is, simply, a large blowup of a regular still and the effect is quite nice. This first one is of Chris Lee as DRACULA and the size is 11"x17", which makes it perfect for hanging on your wall or door. It's a classy job and for only a buck, it can't be beat.

****

Breaking Point by James Gunn; Walker Books, $4.95. (Reviewed by Jim Long)

There are 8 tales in this book, ranging from superb to just so-so. Gunn is one of s-fdom's top writers, and knows what the gerne is all about. The one story that I felt was "so-so" is titled "Teddy Bear," and borders on the dull side; the other 7 tales, however, are a real credit to Gunn's ability. Stories like "The Man Who Owned Tomorrow," and the title story "Breaking Point" really drive home with impact. My favorite story, however, is titled "A Monster Named Smith" (from IF, 1954) and tells of an indestructible alien that finds itself alone on earth...alone and afraid...

For my money, this is one of the best anthologies of the year; buy it!

****

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WANTED: U.S. correspondent, age 15-21, to supply old & new comics for British comics. Should be interested in television. WRITE: Paul Burton, 8 Adelaide Rd., Gillingham, Kent., England.

BRITISH Fawcett reprints from the early 1950s available! Most are cowboy comics (Tom Mix, Ken Maynard etc) plus Master Comics, Scorchy Smith, Jet Powers, etc. Most are 25¢ each or for trade. WRITE: E. McCubeary, 229 Millburn St., Glasgow, N., Scotland.

FOR SALE: Brand new 8-track tapes, Country & Western, Popular, Rock & Roll, Bluegrass, Party tapes, Gospel. Will sell at $2.50 each postpaid or will trade one tape for one U.S. Silver Dollar or one $2 bill or four U.S. half-dollars or eight U.S. quarters, 1964 or older. Bobby Brown, R.Rt. 4, Box 134, Galion, Ohio 44833.

OLD RADIO on tape! Six hours for $8.00. Catalog for 25¢ (stamps or coins). G. R. Fowler, 829 Carroll St., Brooklyn, NY 11215.

WANTED-Regular correspondence with American, willing to exchange current comics, fanzines for back issues of anything British. British prices low. W. Hunter, 1 Ard-Na-Ree, Groomsport, Co. Down, Britain.

KEEP UP with latest "News on Nostalgia": publications, collectors, conventions, revivals, "Whatever Happened to...," etc., plus reminiscing. NOSTALGIA NEWSLETTER, Box 7201, Little Rock, Ark. 72207.

CINEMAGIC is a new, semi-pro magazine devoted to the creative world of amateur fantasy films and filmmakers. Loaded with stills from the films, and professionally printed with two-color covers, issue #1 and #2 are now available for $1.00 each from: CINEMAGIC, Box 125, Perry Hall, Md 21128.

WANTED: 8x10 b&w stills from motion pictures. Especially interested in scenes from Westerns, B-series and serials. Garnett Harris Jr., Box 13043, Capitol Station, Austin, Tex 78711.

WANTED: "Mars Attacks" and "Insects Attack" bubblegum card sets. Gerard Houarner, 25-33 48th St, Long Island City, NY 11103.

WANTED: FATE mgz, SIR mgz, DOUBT mgz for the late 40s and early 50s. ASF for 1942, 1944, 1945, condition not important. METEOR RESEARCH SOCIETY, Box 24, Ryder Station, Brooklyn NY.

SPENCER TRACY in Ninotchka, a complete Fat Man program, and Raggedy Ann, all on old radio tapes! Write: OLD RADIO, 3536 Pryor, Visalia, Cal 93277.

WANTED: Material relating to REX BELL, REX LEASE, BUDDY ROOSEVELT, TED WELLS, DON COLEMAN, TOM KEENE. Rare photos, stills, vending cards, newspaper or magazine clippings, film reviews, pressbooks, etc. To be used for career articles. Send price and description in first letter. Buck Rainey, 808 South Ohio, Tishomingo, Okla. 73460.

Marvel Comic Collectors with duplicates to sell, contact me! John Koenig, 1201 Wallen Street, Midland, Mich 48640.

WANTED: paraphernalia, etc., related to Avengers, Prisoner, Tolkien, Alice in Wonderland & other fantasy. Send details to: Russell Lewis, 4860 Riggins Mill Road, Macon, Ga 31201.

PHILIP JOSE FARMER books WANTED in good condition: The Gates of Creation; A Private Cosmos; The Stone God Awakens; Fire and the Night; The Green Odyssey; Strange Relations; Inside Outside; The Image of the Beast; Blown; and Love Song. Contact STEVEN UTLEY, 1919 Walnut Plaza, Apt. 238, Carrollton, Texas 75006.

Like to listen to old radio programs? I have hundreds on tape in 4-track. Will trade copies for others or Playboy mags, blank tapes, pulps, first issues, mst's, old radio magazines, Avon bottles, 8mm films, or what have you of equal value ($6) per reel. Will trade your list for mine of old radio programs, or send a quarter for mine. Send to: Richard Foss, 7 Melvin Ave, Beverly, Mass 01915.

HEY EVERYBODY! Please put me on your mailing lists. Interested in B-westerns, Golden Age Comics. G. Saunders, Box 224, Baie Verte, NFLD, Canada.

BALLANTINE Books wanted: Tales of the Incredible, Autumn People, Tomorrow Midnight. Will pay $3 & postage each. Garriock, 24 Tarner Rd, Brighton, Sussex, England.

SALE: Sherlock Holmes items, books, including original appearances in nineteenth century Strand Magazines. WANT: Sherlock Holmes items of all kinds. WRITE: Father Hertzberg, Shalmarsh, Bebingtonwirral, L632JZ, England.

OFFERS for 1st collectors edition of Blazing Combat (Warren), also Surfer #10, Shield #13; exchanges invited. Australian Reprints wanted. Roy Bissell, 26 Charlotte Rd., Wednesbury, WS107NE, Staffs, England.

UNICORN! A lively, fun tri-annual magazine. In the current issue: Tim Kirk cover; "Funeral Customs in Tolkien's Trilogy"; Articles, artwork, poetry. Last issue: C.S. Lewis - a personal memoir; Kirk covers, more. $1.00; Three-issue subscription, $2.50. Unicorn, 1153 East 26 Street, Brooklyn, NY 11210.

For Sale or Trade -- "All-Story, Argosy" pulps 1911-1938, monster mags, old gum cards. Send for list. John Stockman, 5553 Glenway Ave (L-64), Cincinnati, Ohio 45238.

For Sale: D.C. Marvel lots. All G-Nm (1962-1968), Guaranteed to catalog at 2-3 times price you pay! 100 for $16.00--200 for $28.00. Ron Fernandez, 836 Pennington St., Elizabeth, NJ 07202.

16mm Films 50¢ & up. Back issues: Playboy, Penthouse, auto racing. Low prices! Send 8¢ stamp to: Hunter Films, Box 2155, Jacksonville, Fla 32203.

FOR SALE: Movie-TV Radio Magazines! Your favorite celebrity, issues back to 1930, reasonable. KOVER, 950 Columbus, NY, NY, 10025.

WANTED: Will pay $50.00 for 1963 book on Al Jolson, "Jolsonography." or...information leading to purchase of it. R. F. Hebb, 1274½ W. Main St, Wilmington, Ohio 45177.

FOR SALE: "Quotations From Charlie Chan"--book has actual pictures from 21 Chan movies. Originally issued in 1968, this is a first edition. Price is $1.50 postpaid from: MSGT Henry E. Parker, 4 Canberra Ct., Norton AFB, Cal 92409.

SERIALiously SPEAKING — by RON HAYDOCK

The EXPLOITS of BATMAN & ROBIN

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The year 1943 saw at least four fearless crime-fighters from the comic pages waging war against evil-doers and mad scientists on the cinema's serial screen. Republic Pictures released CAPTAIN AMERICA in fifteen chapters. THE PHANTOM reigned over his jungle kingdom in a Columbia chapterplay. And Gotham City's most prominent citizens, the famed team of Batman and Robin, made their theatrical debut in a fifteen episode slug-fest titled simple "BATMAN."

The Columbia cliffhanger starred Lewis Wilson, former Broadway actor, as the caped crime-buster Batman; Douglas Croft, who had been specializing in doubling as the younger edition of many of the movie's biggest stars, as Robin the Boy Wonder; and master character actor, J. Carrol Naish, as the insidious Dr. Daka, Maker of Zombies and Batman's unholy nemesis.

Before "BATMAN" was actually released to the theatres and their anxious, box-office-minded managers, advance notices in the nation's newspapers began hearlding the coming of the colorful comic-book hero as one of the screen's greatest thrills:

The Mighty Batman---now in the Mightiest of Serials!
He moves like a flash!
He rides like the wind!
He punches like a battering ram in the mightiest of all action serials!
The Mighty Ace of Courage is a Hundred Times more Thrilling on the Screen!

Switching on the radio at almost any time of the day or night you could hear: "Here comes Batman! Zooming from the pages of your favorite comics! The amazing Batman! Pitting his super-human strength against a horde of enemy agents! Batman---now on the screen in a mighty Columbia super-serial! See the first chapter of BATMAN this Saturday at the Bijou Theatre!"

Many theatre owners ran Essay Contests in their local newspapers: "WHAT I WOULD DO TO HELP BATMAN SMASH CRIME IN MY TOWN IF I WERE ROBIN!" The first ten students submitting the most interesting and original essays were awarded free guest tickets to the opening chapter.

There were "Batman Club" cards. These wallet-sized cards were distributed by the theatres at the showing of the first chapter only. Each time you attended, the card was punched by

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the ticket-taker; and if you attended the first fourteen chapters, you were admitted free of charge to the running of the concluding installment.

Columbia encouraged managers who were playing BATMAN to award special "Batman Trophies" to a local youngster who had done the most to better his community during the past year. The awardees generally received their prizes on the state of the theatre on opening day, with newspaper people on hand.

Almost every known form of exploitation was employed for BATMAN. This also included Batman masks, Thrill Quizzes, drugstores offering Batman Sundaes, promotional flyers inserted in copies of Batman comics, color-in drawing contests, Warning Posters ("Local Lawbreakers---Beware! Batman, the Greatest Gangbuster of All Time, is Coming to Town!"), tack cards, banners, bally men dressed as Batman parading through town, and so forth.

Needless to say, all of these sock-selling promotional slants heaped upon BATMAN did much to create public stampedes to the theatres that were featuring the serial. Many film critics had even praised the film for its superb entertainment value---which is quite unusual for a serial review stemming from the typewriters of the so-called, self-appointed "motion picture experts."

Screen credits for BATMAN included Lambert Hillyer as director; Rudolph C. Flothow as producer; with screenplay by Victor McLeod, Leslie Swabacker, and Harry Fraser.

The story gets off to a sizzling start when we learn that Batman and Robin are on the trail of an enemy sabotage ring operating in Gotham City. From Bruce Wayne's girlfriend, Linda (played by Shirley Patterson), the crime-fighting team hears that her uncle, Martin Warren, has been captured by the gang and taken to places unknown. Linda begs Batman to help her discover the whereabouts of her uncle and free him from the evil clutches of the ring.

Batman and Robin discover that the thugs intend to steal a large supply of radium from the city hospital, and they race wildly over to the building to try and prevent the robbery.

They come upon the rascally villains and a good-old free-for-all ensues. During the battle, Batman is forced to the roof of the hospital where the thugs pound him with rib-breaking blows and toss him over the edge!

Fortunately though, Batman plummets through the air and crashes onto a painter's scaffolding unhurt.

After reviving, Batman returns to the hospital's roof where, with the aid of Robin, he successfully manages to capture one of the gang.

Batman and Robin haul the criminal to their Bat Cave and learn from him that a mysterious figure known as Dr. Daka is actually the leader of the enemy ring. Dr. Daka is operating the ring from his secret hideout, which he refers to as the House of the Open Door.

The crime-fighting team puts on disguises and make their way to Daka's fortress. Peering through one of the windows, Batman sees Linda bound and gagged in the room and swiftly decides he must save her before the serial proceeds any further.

He hooks ropes over some electric cables which are suspended between the House of the Open Door and the building next door, and he and Robin climb into the room where Linda is being held and rescue her.

Suddenly, the door opens and in walk a group of the thugs. They catch sight of Batman carrying Linda back over the cables, and one of them gets a brilliant idea.

He breaks a piece of an electric wire and touches the raw end against the cables!

Sparks and flame envelop Batman and Linda---and, losing his grip on the rope, Batman and the girl plunge downward to certain doom!

Or so it seems.

The cunning crimebuster saves both himself and Linda by grabbing a rope which he had suspended from the cables!

Meanwhile, the evil Dr. Daka has been puttering around with his weird machines in his mad lab and has now transformed Linda's uncle, Martin Warren, into a zombie!

His henchmen now reassembled in the meeting room of his hideout, Daka instructs them to derail a supply train which is carrying vital instruments to an American army base.

Batman and the Boy Wonder follow the gang to the scene of the proposed derailment and another free-swinging slugfest ensues---with the end result of our hero being conked on the head by one of the gang and falling flat on his face on the tracks as the speeding train bears down on him.

Things look bad for Batman we think as we leave the theatre.

However, upon returning seven days later to our local movie house, we are pleasantly surprised (and relieved) to see Batman's ward, Robin, pulling his pal out of the path of the onrushing train.

Although angry because of Batman's interference at the railroad yard, Daka is not to be caught napping. He now plans to steal another shipment of the precious radium.

But the Maker of Zombies has still to reckon with the shrewdness of our two heroes.

Batman and Robin pick up the gang's trail and close in on them. The mighty Batman leaps onto the armored car which is carrying the radium and battles a thug for control of the moving vehicle.

Just as the truck is about to hurtle over a cliff, Batman flings open the door and escapes!

Slightly exhausted from all this heavy workout, Batman returns with Robin to his Bat Cave and receives instructions from Washington to safeguard a new experimental Lockwood airplane motor. But unknown to the colossal crime-fighter is the fact that two of the Lockwood men have previously been captured by Daka and transformed into zombies!

Batman decides it would be best if he hid in the plane during its test flight to insure that nothing go wrong. No sooner does he secret himself than the two Lockwood zombie men enter the aircraft and take the plane high into the stratosphere.

Back at his House of the Open Door, Dr. Daka is watching the movements of the airplane on his Televisor Screen. The crazed genius adjusts the set to closer focus and spots Batman hiding in the luggage compartment! He orders the zombies to attach the purple and black costumed figure!

They charge at Batman---and the airplane, now out of control and spinning wildly through the clouds, begins to drop at a fantastic speed towards the ground!

With a thundering explosion, the plane crashes into the earth!

Batman somehow manages to come out of the smash-up in one piece---but, of course, the two zombies have been blown to smithereens.

Now a new figure emerges onto the scene.

One of Linda's friends, Colton, while searching for her missing uncle, accidentally discovers a real honest-to-goodness radium mine! Wow!

Daka is informed of this startling discovery and lures Colton to an old smelter to try and pry the location of the mine from him.

But Batman, clever as ever, hears of Daka's intentions and takes Colton's place at the smelter.

He and Robin lunge at the gangsters Daka has sent to capture Colton, and a battle royale follows. During the fight, an acid vat is tipped over and a stream of the dangerous liquid drops on an exposed high-tension wire.

There is a blinding flash---and an avalanche of timber and general debris completely bury Batman!

"Damn!" says Robin, as he begins to dig Batman out of the rubble, "I do all the dirty work and he gets all the glory."

As the Boy Wonder frees his pal from the debris, the gang of thugs hitail it away from the smelter.

Meanwhile, one of Daka's men, posing as a doctor, drugs Colton and brings him to the ring's headquarters. Colton is threatened by Daka with being turned into a zombie if he refuses to divulge the exact location of the radium mine. Colton agrees to give his captor the infor-

mation.

When Batman and Robin arrive at Colton's house, they discover the chloroformed handkerchief which had been used to drug Linda's friend. The team of do-gooders immediately traces the handkerchief to a laundry which has been left abandoned for some time.

But at the laundry they run smack into some more of Daka's thugs and have it out with them. While fighting for his life, Batman is shoved down into an elevator shaft, and one of the crooks flicks on the electricity, sending the elevator car downward onto Batman's unconscious form!

Again it's Robin to the rescue as he reverses the controls of the car in time and brings it upwards, thus saving Batman's life.

Daka forces Colton to lead several members of his ring to the radium mine. Linda, knowing where the mine is located, takes Batman and Robin there also; and they arrive in time to find Colton has escaped from the villains and run into the mine.

When the crooks find Colton, he threatens to blow the place to kingdom-come rather than have the radium fall into the hands of their boss.

Batman and Robin leave Linda behind as they attempt to rescue Colton. Robin hits one of the thugs, who falls back on a dynamite plunger, causing a terrific explosion and a swell chapter-ending.

Batman and his young aide save themselves by flatening their bodies against the wall of the mine tunnel.

After the Dust of Ages has cleared though, neither of them are able to locate Colton.

Once again back at their Bat Cave, Batman is overjoyed in learning that a shipment of stolen radium is on its way by plane to Daka. He disguises himself as a gangster and is hired by Daka.

Batman's first job as one of Daka's gang is to wait for the radium shipment to arrive at an isolated farm. The pilot drops the precious supplies by parachutes, and Batman then reveals his true identity to the villains he is with.

The fearless crime-fighter takes off in one of the crook's cars and

heads for the area where the parachuted bundles have landed. The mob pursues him---firing at the tires of Batman's auto. One of their shots finds its mark and Batman jumps out to safety just as the car crashes through a guard rail and plunges over a steep embankment!

He successfully eludes the thugs afterwards and goes back home---in time to discover that Daka has captured Linda and intends to turn her into a full-fledged zombie!

"I cannot allow this to happen," Batman tells Robin, who is relaxing with a copy of DETECTIVE COMICS. "And if you would stop reading that silly comic, Robin," Batman continues, "you'd help me free her from Daka's clutches!"

But Robin shakes his weary head. "Split, man!"

Batman shrugs his shoulders and goes to save Linda himself.

Reaching the House of the Open Door, Batman finds to his dismay that he is unable to gain access to the secret operating room where Linda is being held. Then, accidentally, the colorful crime-smasher steps on a hidden button which opens a false wall. This leads into another room.

A secret signal goes off in Daka's mad lab, and he interrupts his zombie-making antics for the moment to press another button---which causes Batman to fall through a trap-door into a large pit. Batman is somewhat alarmed when he realizes the walls are slowly converging! He is more alarmed though when he gets pricked by one of the many daggers with which the walls are studded!

Is this the end of Batman, the famous lawman of Gotham City?

Will he never again roam his fair town in pursuit of justice and liberty?

Things look worse than ever for our hero as we exit from the theatre after the showing of the thirteenth chapter. But, we realize, there are still two more episodes left to the serial. Surely through some cunning trick Batman will save himself from being grinded into a pancake!

But how? we wonder.

Chapter fourteen, bravely entitled The Executioner Strikes, gives us the startling answer to this all-important question.

It's Robin to the rescue of Batman---for the umpteenth time!

Once again the Boy Wonder is called upon to pull Batman out of the menacing mess he has managed so successfully to get himself into.

Robin opens the trap-door and tosses down a rope to his friend. The junior law-enforcer hauls his elder to safety; and they scoot back to their Bat Cave to allow Batman a chance to recover emotionally from his latest harrowing experience.

Linda, now a zombie, writes a note to Batman asking him to meet her at an isolated building. Suspecting a ruse, Batman cautiously goes to meet her and is swiftly set upon by Daka's men who rain a series of blows upon his person. The thugs dump the dauntless costumed hero into a large crate, and toss the packing crate and Batman into a cave of hungry alligators!

Robin mutters under his breath about Batman and his newest plight as he knocks out the thugs and then drags the crate away from the alligators.

The pair decide to take a desperate gamble, and they burst into Daka's inner sanctum at the House of the Open Door. A terrific battle, with a lot of name-calling immediately follows---but this time Batman and Robin stupendously overpower Daka and his men!

Batman grabs Dr. Daka by his coat lapels and demands he return Linda and her uncle back to their normal un-zombieized state. Daka succumbs to Batman's orders and breaks the spell over the two people.

Suddenly, and without warning, Daka makes a dash for freedom, but accidentally stumbles and falls headlong into the alligator pit!

Chomp, chomp, chomp!

The scourge of the criminal mastermind, Dr. Daka, and his secrets of Life and Death are now nestling quietly and innocently in the filled bellies of the contented alligators!

As the Gotham City police force arrive to take custody of the remaining criminals, Batmand and Robin disappear into the night---their crime-busting duties, for the present, completed.

The world-famous costumed team returned once again to active Film Action in 1949, six years later, when they appeared in Columbia's NEW ADVENTURES OF BATMAN AND ROBIN. This second Batman serial starred Robert Lowery as Batman, John Duncan as Robin, and Lyle Talbot as Commissioner Gordon.

CAPTAIN MIDNIGHT

RADIO'S ACE OF THE AIRWAYS!

by RON HAYDOCK

Captain Midnight was the Ace of the Airways during Radio's Golden Years. Beginning in 1939 and for more than ten years afterwards, Captain Midnight daringly soared into sky-mile high adventures of derring-do and two fisted bravado at the striking of twelve o'clock, leading a courageous and tight lipped, steel jawed battle against the forces of evil.

Everybody who remembers listening to Captain Midnight's thrilling radio dramas has never forgotten them.

The programs were memorable indeed.

The Captain Midnight radio serials, broadcast each weekday afternoon for fifteen minutes, were created and written by Robert M. Burrt, who also brought flying heroes Jimmy Allen and Sky King to radio. As dramatized in the first years of the program, Captain Midnight's true identity was revealed to actually be Lieutenant Albright, a pilot who during the first world war courageously flew a vital message through enemy lines at the precise hour of midnight, thus saving the Allies from a defeat and earning him the title "Captain Midnight." Under his new identity, then, Captain Midnight received a promotion from the United States government and became director of important work in connection with the defenses of democracy.

The former World War One pilots who rallied around him to form his Secret Squadron also made their sole purpose the defense of America from foreign spies and scheming enemy warlords.

Actually, everybody who listened to Captain Midnight's radio adventures automatically became members of the Secret Squadron. But on the show itself, there were three members of the world wide organization who in particular were more closely involved with Captain Midnight's activities than any others. Chuck Ramsey, Joyce Ryan and Ichabod Mabie Mudd (I.M. Mudd).

Chuck Ramsey was Captain Midnight's young co-pilot. Joyce Ryan

CAPTAIN MIDNIGHT
TRIP THROUGH FRANCE!
TOURING EUROPE BY BICYCLE PROMISED TO BE A PLEASANT VACATION FOR CAPTAIN ALBRIGHT AND HIS YOUNG FRIENDS -- UNTIL A CARELESS CABBIE AND A TERRIFIC THUNDERSTORM BEGAN TO GUM UP THE WORKS. RIDE WITH THE GREAT INVENTOR AS HE PEDALS HIS WAY INTO A PECK OF TROUBLE!
IT'S LIGHTNING!
WORSE THAN THAT! IT'S CAPTAIN MIDNIGHT!
AN AMERICAN STEAMER DOCKS AT LE HAVRE....
OH BOY! IT'S GOING TO BE GOOD TO GET MY FEET ON DRY LAND AGAIN!
YOU MEAN YOUR TIRES. FROM NOW ON WE TRAVEL BY BICYCLE.
GOSH, CAPTAIN ALBRIGHT, IT WAS SWELL OF YOU AND ICKY TO CHAPERON US ON THIS BIKING TRIP OF EUROPE!
IT'S GOING TO BE FUN FOR US, TOO, CHUCK!
LET'S START THE TRIP BY HEADING FOR PARIS. WE'VE GOT A LOT OF SIGHTS IN STORE FOR US.
15

was a girl whom Captain Midnight had one day found unconscious on the beach of a lake in Michigan. Ichabod Mudd (everybody called him Ikky) was Captain Midnight's faithful and inventive greasemonkey, the member of the Secret Squadron who each year cleverly devised a new Secret Squadron Code-O-Graph, probably the most famous radio premium ever offered listeners. Today these Code-O-Graphs are rare and valuable collectors' items and cost many dollars to buy, when you can find them. But in the Old Time Radio days, you could get your very own Code-O-Graph for only the wax seal lid from a jar of chocolate flavored Ovaltine, the program's sponsor. One year the Code-O-Graph might be a red and blue whistle, with a code wheel at the side. Next year, Ikky's new Code-O-Graph might be a badge to wear on your blouse or jacket.

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But no matter what the shape, the Code-O-Graph was invaluable to you---especially at the conclussion of each day's serial episode when Captain Midnight himself gave you a secret message to decode, some hint about what was going to happen tomorrow on the program.

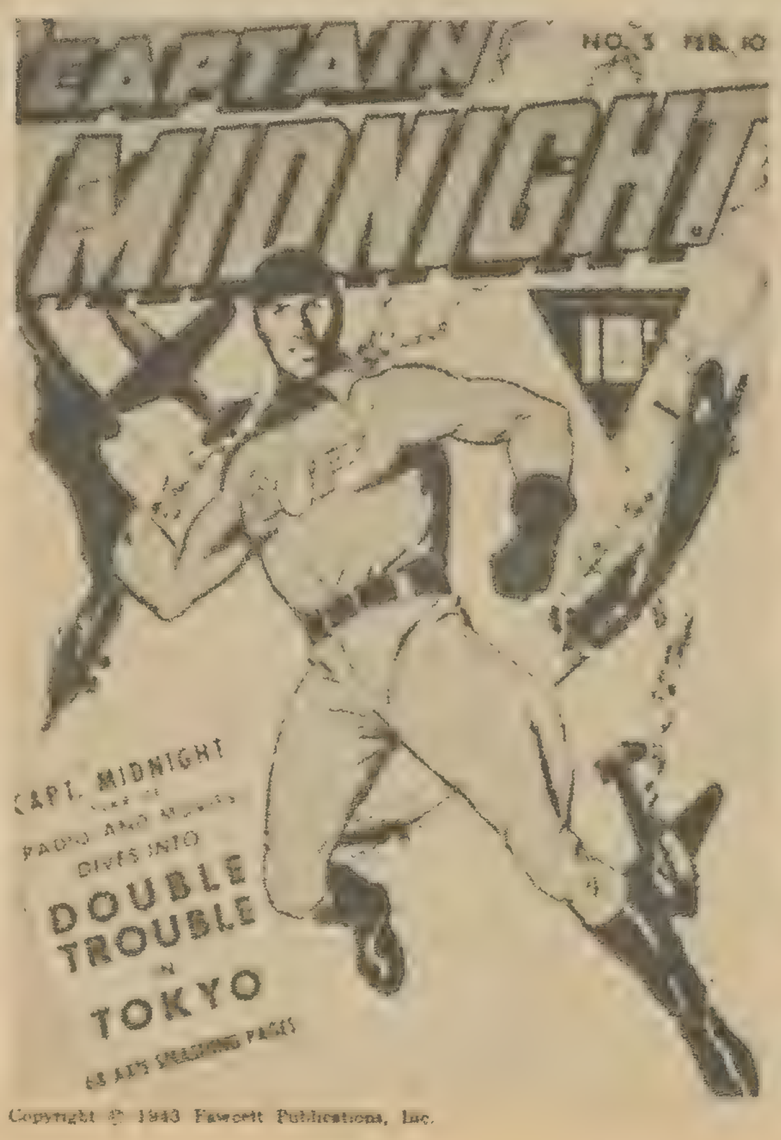
When you received your Secret Squadron Code-O-Graph from Captain Midnight, Chicago 77, you always received your new Secret Manual too. These booklets were eight and ten page pamphlets with all sorts of color pictures of Captain Midnight, Joyce, Chuck and Ikky and included many worthwhile tips about how to spot and identify airplanes and tell whether they were friend or enemy. The booklet also revealed how many glasses of Ovaltine you should drink each and every day so you could grow up to be big and strong like Captain Midnight.

Each year, in the manuals, there was always a special, important message from Captain Midnight himself.

"I'm happy to have you with us as we take off for exciting new adventures ahead," Captain Midnight wrote in 1948. "The secret signs and signals, the flying information, the new secret codes you are entitled to know are all explained in this code book and manual. Learn them well. For you are the keen eyed flyers of tomorrow, the skippers of giant airliners and atomic powered ships that will girdle the world. You are the men and women who will scan the airwaves with powerful receivers to bring dot-dash and complicated code messages from planes, ships and from transmitters in faraway countries. America needs you. Healthy, alert and well trained to guard her future. You will take your place soon. But only when you are skilled and ready. Use your Code-O-Graph regularly. Learn how America's secret messages are KEPT secret through use of codes. Learn now so that you can do a better job in the days to come. Listen for further information which I will send you by radio in code. So no enemies or outsiders can understand."

Ivan Shark was Captain Midnight's most dangerous enemy. Shark worked his evil with a beautiful, corrupt daughter named Fury and a faithful Chinese servant named Fang. They were forever trying to plot the destruction of Captain Midnight and the Secret Squadron.

Shark was the head of an international spy ring of espionage agents who were almost as efficient as Captain Midnight's own Secret Squadron, and the wily villain received his financial aid from various foreign governments who employed him to wrest away from the United States vital military secrets and documents. One radio serial during the years of the second world war told how Shark and his henchmen kidnapped a government employee who was working on secret plans for a new type aircraft. They took their captive to Shark's underground lair where Shark subjected the man to the horrors of



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a zip-zapping hypnotic device of Shark's own criminal design. This device gave Shark complete control of the man's mind and he ordered the employee to return to the government plant and steal the blue prints for the new aircraft.

Fortunately, Captain Midnight and the Secret Squadron discovered what Shark was up to and saved the day, as well as the blue prints.

In another thrilling serial adventure, Shark managed to get his hands on a Secret Squadron code manual. Chuckling insidiously, Shark realized that he could now intercept Captain Midnight's coded messages and thus plot an ambush from which his hated enemy could not possibly escape. But Shark's timing was wrong. He obtained the manual in late December of the year and by the time he was ready to put his nefarious plans into operation, it was the New Year and Ovaltine was already offering radio listeners a completely new and different Code-O-Graph and manual.

Ivan Shark---foiled again!

The Barracuda was another of Captain Midnight's arch enemies. The Barracuda, however, was a complete man of mystery who had once wormed his way into the confidence of the Chinese government only to betray them to Japan, their enemy. The Barracuda was a ruthless white man who built a vast criminal organization strictly for his own personal gain. But who he really was, or where he came from, nobody knew. Not even Captain Midnight, who originally came to grips with the fiend when he, Chuck, Joyce and Ikky flew to Japan in search of a missing Secret Squadron member. The Barracuda warned Captain Midnight and his friends there was no room for them in Japan. They must leave the country immediately or face the penalty of death.

But Captain Midnight didn't leave till he rescued the kidnapped Squadron member, who had been abducted, of

SPEAR, YOUR FIRST MISTAKE WAS WHEN YOU AND BARTON BOTH CLAIMED TO HAVE REACHED GLACIER PEAK! YOUR SECOND WAS WHEN YOU JOINED TOGETHER TO STOP ME AND CHUCK FROM REACHING IT...
TALK'S CHEAP, CAPTAIN MIDNIGHT! WATCH THIS!
CAPTAIN! HE'S GOT THE RIFLE!
NOT ANY MORE, HE HASN'T.
GOING FOR THAT RIFLE, SPEAR, WAS YOUR LAST MISTAKE. THREE STRIKES AND YOU'RE OUT!
KRRACK

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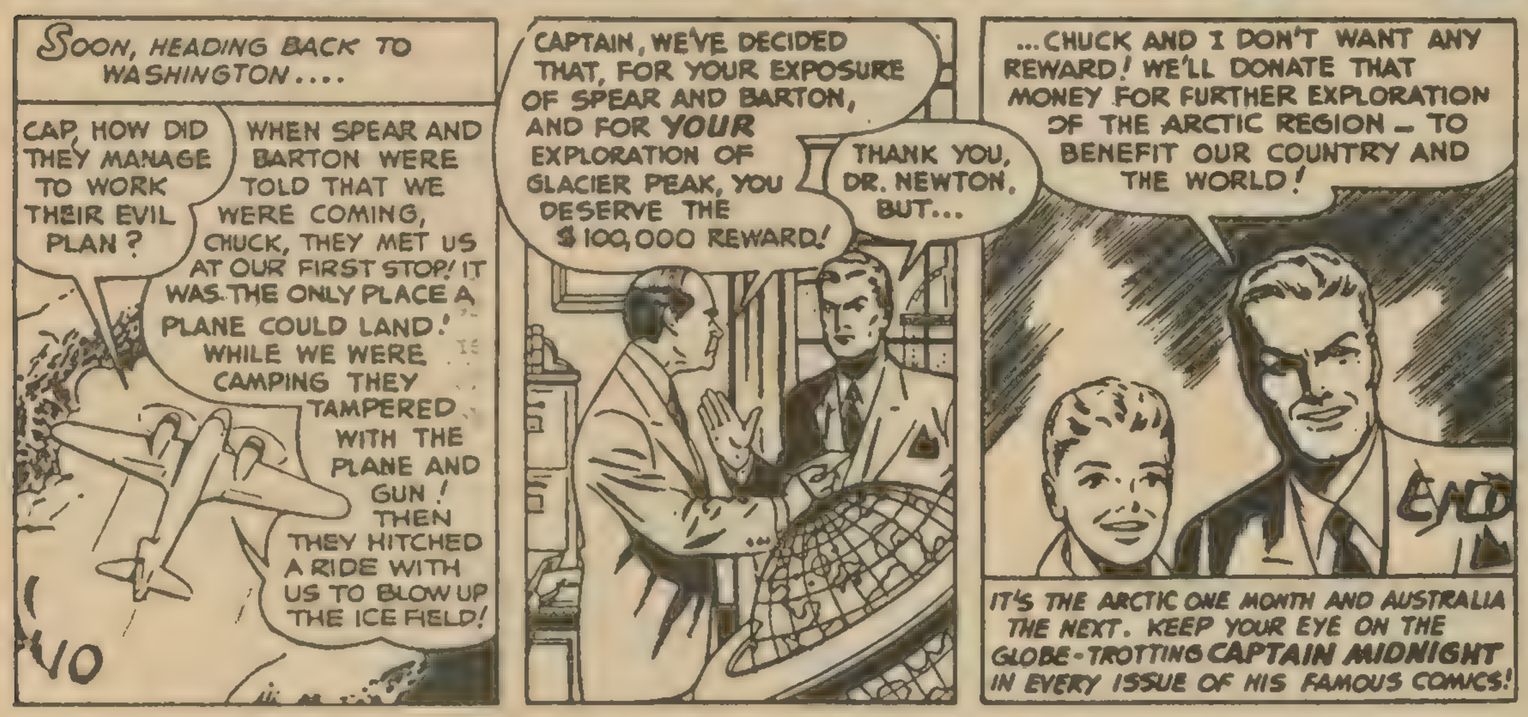

SOON, HEADING BACK TO WASHINGTON....
CAP, HOW DID THEY MANAGE TO WORK THEIR EVIL PLAN?
WHEN SPEAR AND BARTON WERE TOLD THAT WE WERE COMING, CHUCK, THEY MET US AT OUR FIRST STOP! IT WAS THE ONLY PLACE A PLANE COULD LAND! WHILE WE WERE CAMPING THEY TAMPERED WITH THE PLANE AND GUN! THEN THEY HITCHED A RIDE WITH US TO BLOW UP THE ICE FIELD!
CAPTAIN, WE'VE DECIDED THAT, FOR YOUR EXPOSURE OF SPEAR AND BARTON, AND FOR YOUR EXPLORATION OF GLACIER PEAK, YOU DESERVE THE $100,000 REWARD!
THANK YOU, DR. NEWTON, BUT...
...CHUCK AND I DON'T WANT ANY REWARD! WE'LL DONATE THAT MONEY FOR FURTHER EXPLORATION OF THE ARCTIC REGION — TO BENEFIT OUR COUNTRY AND THE WORLD!
IT'S THE ARCTIC ONE MONTH AND AUSTRALIA THE NEXT. KEEP YOUR EYE ON THE GLOBE-TROTTING CAPTAIN MIDNIGHT IN EVERY ISSUE OF HIS FAMOUS COMICS!

course, by none other than the treacherous Barracuda.

Captain Midnight and the Secret Squadron had many thrilling adventures on radio, fighting spies and enemy warlords, winging their way across the skies of radio drama as they battled high flying armadas of invaders and once, at least, they even crashlanded on a lost island where prehistoric monsters still roamed.

Every day of their lives was certainly a thrilling one, and the program's listeners were legion.

Ed Prentiss played Captain Midnight until 1949 when the daily serial changed format to a complete half hour program twice a week, when Paul Barnes assumed the role. Chuck Ramsey was played by Jack Bivens, who left the series during the second world war for a role in the Air Force as a real life pilot. The girl who played Joyce Ryan, Marilou Neumayer, was herself a licensed pilot in everyday life.

Sherman Marks was Ikky Mudd, the mechanic and Code-O-Graph designer par excellence.

Captain Midnight also appeared in comic books, in a movie serial, in Big Little Books, Whitman novels and on television in a program which is still being run today in syndication under the title Jet Jackson. But he was born to adventure on radio, during the golden years, and that's where he will always be remembered best.

Because that's where he was the best.

THE END

CAPTAIN MIDNIGHT
MASTERS GLACIER PEAK
EXPLORING THE ICE-BOUND POLAR REGIONS IS PERILOUS ENOUGH, BUT WHEN YOU'RE FACED WITH MAN-MADE OBSTACLES, THEN YOU'RE REALLY IN FOR TROUBLE! READ THIS ACTION-FILLED STORY OF CAPTAIN MIDNIGHT'S SURPRISING ARCTIC ADVENTURES!
CAPTAIN MIDNIGHT! A STARVED WOLF PACK!
SHOOT, CHUCK! SHOOT — FOR YOUR LIFE!
CAPTAIN MIDNIGHT

EDITOR'S NOTE: Here's a splendid tale written especially for you old-time radio buffs! Read and enjoy!

KILLER JOE O'HARA Vs THE ADOLESCENT CRIMEBUSTER

by James J. Yellen

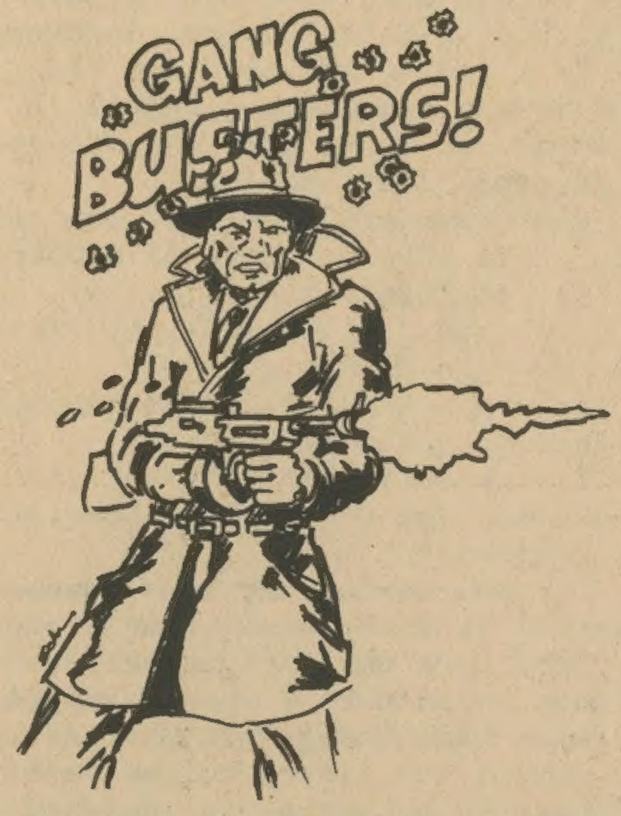
It was a Saturday morning as I stood in line at the local post office waiting to mail out several large packages. I had gotten there as early as possible hoping to beat that inevitable mass of mullets, but as I emerged from the revolving doors and entered the cloistered confines of my town's postal memorial to the days of F.D.R. and the W.P.A., I found no less than a dozen assorted humans strung out in front of the lone open window. Each individual stood clutching his string-held bundle or pregnant brown envelope, waiting to send it off to parts unknown. Quickly I made my way to the end, barely beating out a short overweight woman with a fistful of letters each stamped "Registered." I smiled inwardly, proud of myself for squeezing in front of her. She was good for at least a half hour at the window. Impatiently, I shifted from foot to foot as the queue moved forward with the same imperceptability as the hour hand on a clock. I was bored. Desperately my eyes searched the room for some way in which to occupy my brain.

Suddenly they locked onto something. There, across the room on the far wall in bold, black, official-looking letters I saw the word WANTED. Below it was a photograph. But instead of showing the burly, scowling puss one comes to expect on a WANTED poster, this photo was of a smiling grey-haired old lady. The words beneath read:

WANTED BY THE FBI FOR QUESTIONING IN MAIL FRAUD AND ILLEGAL FLIGHT TO AVOID PROSECUTION.

HOLYCOW! That old dame is probably somebody's grandmother...and she's wanted by the FBI. Boy! Wanted criminals aren't like what they used to be. Then slowly I began to realize why my eyes had been attracted by that poster in the first place. WANTED. There was a time in my life when that one word made me a hero among my peers.

It all started on a bleak, gray morning in Athenia, a bleak, gray North Jersey city. A cold brisk north wind howled down from the peaks



of Garrett Mountain and whirled through the streets blowing the frigid November rain into the faces of three bundled figures. Duke, Chuck and I were making our way to another eventful day at School #13.

Our main route to school, Van Houten Avenue, was a unique street in that a person could be dropped blindfolded at any point along its length and needed to take no more than ten paces in any direction before bumping into a tavern. Van Houten Avenue was wall to wall with bars. They were so numerous in fact that many times it was openly boasted that this street had actually at one time appeared in Ripley's Believe It or Not as "The American street with the most gin mills per mile." This is where the action was. Even at the unlikely hour of eight A.M. these neighborhood watering holes did a land-office business as car shop workers arriving for the day shift or leaving the night shift crowded elbow to elbow to lift a few fingers of cheer and lay down their day's wagers on the horses or numbers. And each day an untold number of school kids with runny noses would march past the neon-colored doorways of these dimly lit booze dens on their way to and from school. While kids in other parts of the world would occupy their otherwise idle time by kicking Campbell soup cans, kids in Athenia kicked cans marked "Rheingold" or "Valley Forge." While other kids in other places collected bottle caps from "Nehi" or "Moxie," my entire collection consisted of the likes of "Blatz," "Hamms," and "Utica Club." Van Houten Avenue was a street unlike any other, and anything was possible there.

As would often happen as we trudged along like robots on our way to our day's education, the subject of conversation turned to the previous night's radio programming.

Duke and Chuck excitedly compared the latest adventures of their respective favorite heroes, Superman and the Green Hornet. I liked those shows too, but they weren't among my favorites. So I patiently listened to my schoolmates for three or four blocks, and when the conversation ebbed I took advantage of a lull and interjected, "Yea, but did you hear Gangbusters?"

Now there was a radio show with guts! Wailing sirens, blazing machine guns, marching convicts. This was something with meat. Something a kid could sink his teeth into. This was the stuff that made a kid's life worth living. A guy could always count on a murder or two in a Gangbusters show.

But the one thing above all else that made this show relevent to a twelve year old was involvement. Gangbusters made every kid who listened to it a crimebuster, because at the end of each show they would broadcast their "Nationwide Clues" describing this week's wanted criminal. After the story was over, the blood mopped up, and the bad guys properly disposed of, I would eagerly slide to the edge of my bed, turn up the volume and wait for the clues. In my mind I pictured cops all over the United States in front of their radios frantically copying down the description as it came over the airwaves. For a brief moment I was one of them. I was on the side of law and order. I was a crimebuster.

"Did you hear the clues?" Chuck asked.

Infidel! What a silly question. Hear them! I had them memorized.

Holding my nose between my fingers I attempted to add that unmistakable nasal quality to my voice that radio always associated with voices heard over the police band, and I recited for my friends' amusement and enlightenment last night's clues:

ATTENTION ALL CITIZENS! Be on the alert for a convicted murderer. Joseph Patrick O'Hara, alias Killer Joe O'Hara. Listen to his official description. Age fifty-six. Height, five feet one and one-half inches, weight, two hundred and thirty pounds, brown hair greying, red complexion, may seek work as a hospital technician, house painter, barber, or composer of crossword puzzles. This fugitive has a three inch oblique scar over left eyebrow, tip of left finger amputated, left heel amputated causing limp, has tatoo of red and blue bulldog head on right forearm, has complete set of upper and lower dentures which he may not be wearing, sometimes wears glasses, is interested in astrology and crossword puzzles. O'Hara reportedly carries a snub-nosed revolver in coat pocket... consider him dangerous. If you should see this man notify your local police, the FBI, or Gangbusters AT ONCE!

"Geeze!" said Duke, "He sounds like a mean one."

"You bet he's mean." I sagely added, "And he might be right here in one of these gin mills right now!"

Duke whistled under his breath, "Imagine that."

Little did I know how close to being right I was.

As I looked up through the falling moisture I saw that we had arrived in the vicinity of our destination, but before crossing Van Houten Avenue and going into school we made our traditional stop at Nick the Greek's, the local candy store and lunchenette.

I stood at the counter with my dime clutched in my sweaty fist, trying to decide which belly-rotter to invest in this time. A difficult decision for a kid.

"Hey Herb, come on, make up your mind!" Shouted Duke from the door.

"Yea, let's go. We're going to be late." Added Chuck.

My two friends had quickly made their usual purchases and were ready to leave. "You guys go ahead," I answered, "I gotta decide." Shrugging their shoulders the duo clamored out of the door.

I had narrowed down my choice to either a package of Twinkies, or a box of Goobers. Only after a great deal of deliberation and mental anguish did I decide on the Goobers. But when I reached across the lunch counter to give Nick my dime, I noticed something about the man sitting next to me.

He was by no mean average looking. He was extremely short and very overweight.

"...Height, five feet one and one-half inches; weight, two hundred and thirty pounds..."

A mere coincidence, I thought to myself. There are lots of short, fat men around. Chuck's father was short and fat, in fact. But then I noticed that he had the New York Daily News spread out on the counter in front of him...and he was doing the crossword puzzle!

"...Is interested in astrology and crossword puzzles..."

Could it be? No, no, I was letting my imagination run away! Lots of people did crossword puzzles. My mother did crossword puzzles all the time and I never heard her description on the radio.

Then I saw it. It had been right there all the time but I hadn't noticed it before. There, on the back of the man's arm, just above his wrist...a red and blue tatoo of a BULLDOG'S HEAD!!!

"...Has tatoo of red and blue bulldog head on right forearm..."

AAAAAAAAAAAAARGH!!! IT'S HIM!!!!!! IT'S KILLER JOE O'HARA!!!!!

I spun around and dashed out of that candy store so fast that my wake raised dust that hadn't been disturbed in thirty years. Instinctively I ran to the man in a blue uniform who guarded our school crossing. He would know what to do. He was our "local police."

"Slow down kid," Joe the cop said, "You still have a couple of minutes. You're not late yet."

"It's him Joe!" I shouted, "It's him! He's in Nick's."

"Who? Who are you talking about?"

"Killer Joe O'Hara!"

"Killer Joe who?"

"Killer Joe O'Hara! You know....on Gangbusters!"

"Oh, for cryin' out loud! Gangbusters! It's the same thing every Tuesday! Come on, get yourself to school. I don't know what's happening to these kids today. All they do is sit around and listen to the radio. I'd hate to be around to see what happens when they're running this country. It'll be a crazy house. Come on, get to school."

Dumb flatfoot! I rushed to school, anxious to share the news with Chuck and Duke.

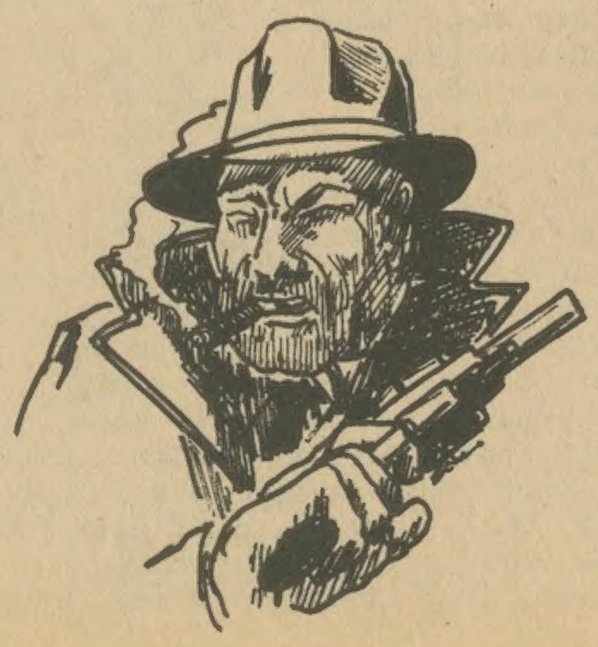
"Yea, there he was," I told them, "as big as life, right there in Nick's...doing a crossword puzzle just like they said."

Duke whistled under his breath, "Imagine that."

"I gotta tell somebody."

"TELL SOMEBODY!" Shouted Chuck, "Are you crazy? Tell somebody! What'll happen if you tell somebody?"

"They'll catch him and lock him up, that's what'll happen."



"Yea, but what if he escapes? Who do you think he's going to be after?"

"Who?"

"You, you dummy, that's who! The guy who put the finger on him."

I looked at Chuck and he made a slashing gesture across his throat with his finger. I knew what he meant and I swallowed hard.

"That's why we've got to keep this thing quiet!"

That night I had a hard time sleeping. I wondered if Killer Joe had seen me. Did he see that look of recognition in my face? Did he know that I knew? Would he be waiting for me tomorrow? Was he lurking outside my bedroom window right now, waiting for me to fall asleep?

The next morning I reluctantly dragged myself out of bed, trying to detect some symptom, however small, that would keep me home from school. At the breakfast table my father was just beginning his plunge into the morning newspaper. I gulped my orange juice, swallowing pits and all, and was just about to dig into my bowl of Kix when I heard my father say, "Hey, look at this. They caught some bigtime wanted murderer right here in Athenia!"

My spoon crashed to the floor and my jaw dropped..."WHAT!"

"Don't shout...and pick up your spoon. I said that they caught a murderer."

"Lemmesee!" I snatched the paper out of his hand.

"Ethel, what have you been feeding this kid lately?"

Sure enough, there it was. Right there on the front page, as big as life.

WANTED MURDERER CAPTURED IN ATHENIA

Joseph Patrick O'Hara, alias Killer Joe O'Hara, wanted by the Federal Bureau of Investigation for murder was captured in a Van Houten Avenue lunchenette yesterday by local police. The arresting officer, Patrolman Joseph Smolinski, the crossing guard at School #13, said that he was acting on an anonymous tip when...

ANONYMOUS TIP! I'm safe.

At school that day, Joe the cop wasn't there, but everyone was buzzing about the big arrest. Even several teachers were seen gathered in small groups glancing furtively out of the window at Nick's candy store. But Duke, Chuck and I kept our lips buttoned. Until this day we were the only three who knew the identity of the anonymous tipper who put the finger on Killer Joe O'Hara.

****

Suddenly I heard a voice speaking "Les'go, Mac. I haven't got all day.

"W-what?"

"You're next, Mac. Do ya want to mail those packages or don't you?"

I had forgotten where I was. "O-oh yes." I placed my boxes onto the counter.

"Special delivery, third class, certified please."

"Oh Geeze. I'll have to look this one up in the book." He scowled.

And so I returned to the real world.

THE MOVIE VILLIANS

BY

GARY J.

LEVINSON

Chapter Four:

William Smith: Cinema Super Sadist!

Few actors can splatter a victim's face all over the floor with as much joy and sadistic pleasure as William Smith. That's about what he did to James Booth in DARKER THAN AMBER. First he punched the guy's little ukelele to pieces and then he hammered the man's head through a bus window, turning a once human face into a pool of blood and gore.

And this was just one of Smith's good deeds in the film. Earlier, he and partner Robert Phillips, (coming up soon in THE MOVIE VILLIANS) took Suzy Kendall and tied her to a weight, in an attempt to bury her at sea (actually at bay, since it was filmed at Miami's Biscayne Bay).

In the movie, Smith is one half of a team of killers, and before the picture ends, he will murder his own girl friend, and throw her corpse on Rod Taylor, screaming, 'You want her. Take her.' And in the ensuing battle, possibly the single most violent confrontation ever filmed between two human beings, he smashes Rod Taylor senseless, and throws him all around the room.

But, as is the case with all movie villains, Smith is soon to meet a violent end. Rushing at Taylor in a mad rage, picking people up and tossing them out of the way like toys, he is stopped when Taylor clubs him in the head with a hugh chunk of wood, and finally with the aid of an army of cops, pounds Smith's face in. Smith has been stopped, and Taylor staggers away, clothes shreaded and blood soaked, face a mass of blood and cuts.

To the dismay of movie lovers everywhere, William Smith might have been a doctor. But the air force terminated that hope, followed by college and a master of arts degree. He would have gone on to a government career, but his marriage to a French woman made him ineligible for a security clearance. Eventually he decided to become an actor.

A studio biography indicates that he lifts weights regularly, not hard to believe when you see him on the screen. He is one actor who looks as big in person as he does in movies.

Before DARKER THAN AMBER, Smith was a regular in a British TV series ZERO ONE, and also an American series, LAREDO. His earlier film credits were mainly minor parts in films like MAIL ORDER BRIDE and ATLANTIS THE LOST CONTINENT, later followed by a starring part in RUN ANGEL RUN. He was the good guy in that, a cycle flick directed by director/actor Jack Starrett, and also starring Starrett's daughter.

Smith has stayed with cycle flicks, as the leader of a bunch of cycle bums in Viet Nam, in THE LOSERS. One of the all time super action packed films, it is highlighted by incredible scenes of human slaughter, some in slow motion, bodies bullet splattered, writhing in agony, as their blood bleaches the soil red.

In CC AND COMPANY, Smith is more in line with the type character at which he is most adept, the bad guy. In it he goes against Joe Nameth (rumor has it that Nameth plans to become an actor) in a battle for Ann-Margret. Guess who wins. Not Smith. He finishes a cycle race last, he and his cycle dying together, when he loses control.

ANGELS DIE HARD has him again as a gang leader, but the cycle slobs turn out to be good guys, and help rescue a dumb kid stuck in a tunnel. Despite the rescue, the town red necks don't like the cycle riders, and the film culminates in a battle to the bloody finish.

In still another cycle adventure, CHROME AND HOT LEATHER, it is Smith and his gang against a few green berets out to avenge the death of a girl killed by the cycle gang. The fight between the two groups is no contest at all, the cycle riders hopelessly outsmarted and outfought by the green berets.

As of this writing, Smith's latest villainous role is also one of his best in HAMMER. The title refers to a fighter who is being backed by a bunch of crooks. Smith, naturally is the strong arm man of the gang. When one guy doesn't cooperate, Smith gives him a beating, then grabs for his eye. The camera cuts to Smith's sadistic sweating face, and we hear the man screaming in agony. HAMMER is climaxed by a death battle between Hammer (Fred Williamson) and Smith. Smith is winning, until he gets his head slammed into a car window, again and again. Eyes staring into space, face a splattered blob of twisted tissue, he suffers in a manner strikingly similar to the way he destroyed James Booth in DARKER THAN AMBER.

With his huge physique, and magnificently cruel face, Smith ranks as one of the screen's truly gigantic villains, in stature and performance.

William Smith Filmography:
The following list of William Smith's theatrical movies is probably complete.

1959: THE MATING GAME
1961: ATLANTIS THE LOST CONTINENT
1964: MAIL ORDER BRIDE
1968: THREE GUNS FOR TEXAS (from the LAREDO TV series)
1969: BACKTRACK (from the LAREDO TV series)
RUN ANGEL RUN
1970: ANGELS DIE HARD
CC AND COMPANY
DARKER THAN AMBER
THE LOSERS
1971: CHROME AND HOT LEATHER
1972: GRAVE OF THE VAMPIRE
HAMMER
THE THING WITH TWO HEADS (cameo)

Acknowledgement: My thanks to Cinema Center Films (publicist Peter Bankers) for their help on this article.

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16 STARS
Sensitively portrayed by James Robert Parish

MAE WEST. "It's not the men in my life, but the life in my men."

GLORIA SWANSON. "I have decided that when I am a star, I will be every inch and every moment the star!"

CLARA BOW. "The hottest jazz baby in films."

CLAUDETTE COLBERT. "How would you like to play the wickedest woman in the world?"

CAROLE LOMBARD. "She is perhaps the greatest actress I ever worked with."—*John Barrymore*

MARLENE DIETRICH. "I know that every time I've seen Marlene Dietrich, it has done something to my heart."—*Ernest Hemingway*

MIRIAM HOPKINS. "That mind of hers is working every minute and it doesn't travel in a run."

SYLVIA SIDNEY. "If I made a movie, they called me a stage actress. If I was in a play, they called me that movie actress."

DOROTHY LAMOUR. "After the first 'Road' film, I never studied dialogue. Never."

PAULETTE GODDARD. "I am not temperamental. I just know what I want—and if I don't have it, I try to get it."

VERONICA LAKE. "I want to reach up on the screen and yank that hair back from the girl's eye."

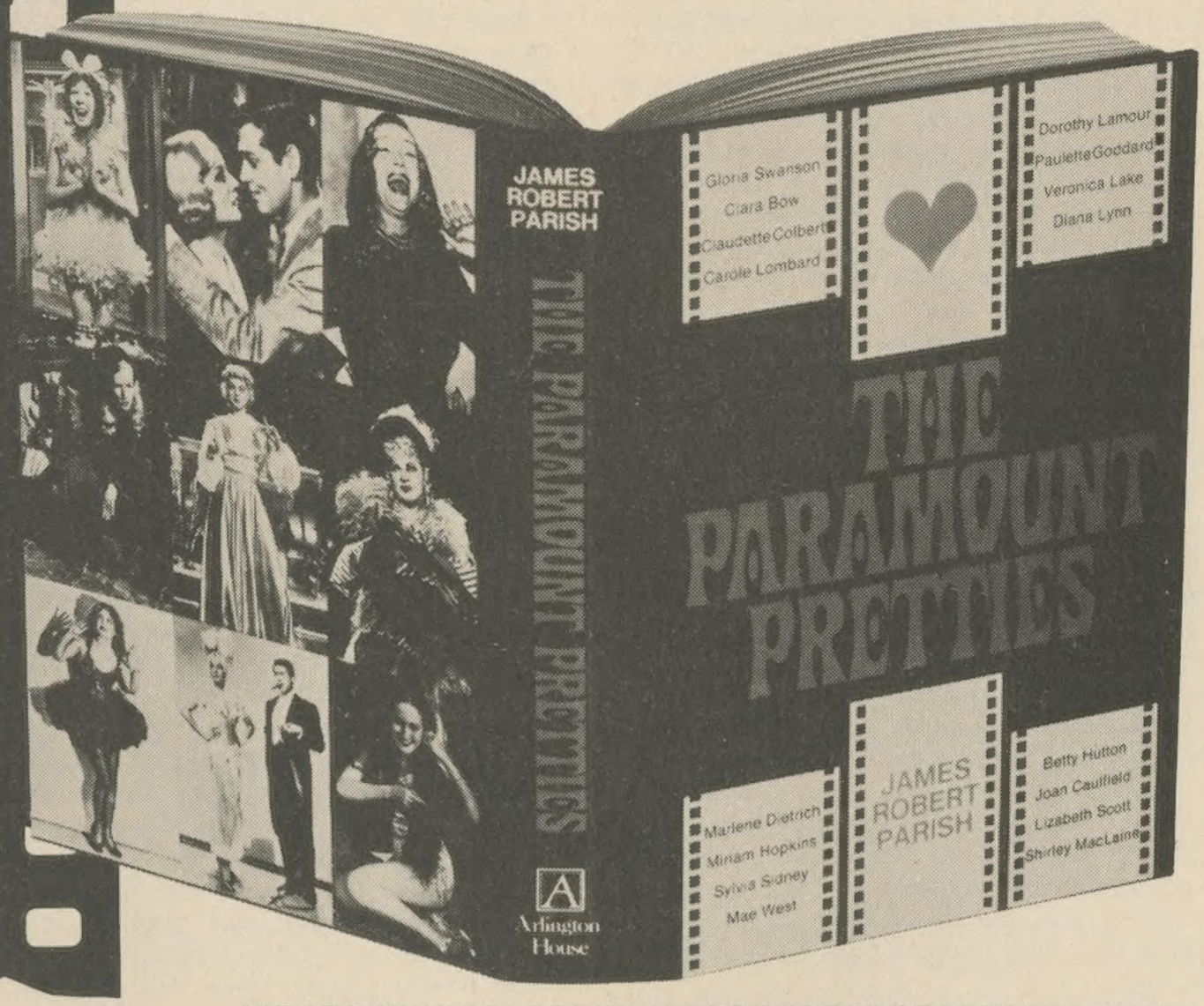
DIANA LYNN. "My public image was 'the kind of girl you bring home to mother.'"

BETTY HUTTON. "If she stops bouncing for sixty seconds, it isn't clear to the naked eye."

JOAN CAULFIELD. "I went Hollywood on the inside—and that's worst of all."

LIZABETH SCOTT. "I'm in love with a wonderful life; a life of living alone."

SHIRLEY MacLAINE. "If and when I'm a star, I don't want to be a fad. I want to be somebody who will last."



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